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THE UNIVERSITY OF ALBERTA

CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA

by

© JAMIE MOORE

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF MUSIC

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA
SPRING, 1977

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Concerto for Guitar and Chamber Orchestra" submitted by Jamie Moore in partial fulfilment of the requirements for the degree of Master of Music.

Violet B. Archer
Supervisor

Wesley Berg

Date April 15, 1977

ABSTRACT

The *Concerto for Guitar and Chamber Orchestra* is a three movement work with a total duration of 17-20 minutes. The first movement is marked *with vigour* (♩ =c.200) and it is in sonata allegro form containing a cadenza for guitar.

The second movement, marked *pastoral, very slow and very peaceful*, is in ternary form. This music characterizes a country setting and what often occurs to such scenery through the efforts of a construction crew. An appropriate title for the slow movement could be "Pictures at an excavation."

The third and final movement marked *Allegro Moderato* (♩ =c.130) is a classical Rondo. The principal theme of this movement is influenced by variation technique for the soloist.

Although the forms are of a classical nature the use of harmony is not. The important tonal centers are those associated with the open strings of the guitar.

Important objectives have been to establish a good balance between the guitar and orchestra and to write characteristically for this instrument in a contemporary style.

A structural analysis is included.

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FIRST MOVEMENT "With Vigour" 1

SECOND MOVEMENT "Pastoral, very slow and very peaceful" 53

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ANALYSIS

STRUCTURAL ANALYSIS OF THE CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA

Instrumentation

1 flute
1 oboe
1 clarinet in Bb (doubling bass clarinet)
1 bassoon
1 horn in F
1 trumpet in Bb
1 trombone
percussion -- 2 players
timpani (3 or 4 drums)
snare drum, marimba , wood block, chimes,
triangle, maracas..
1 guitar
violins
violas
cellos
basses

Summary of movements:

I with vigour (♩= c.200) in Sonata Allegro form.
II pastoral, very slow and very peaceful is in ternary form.
III Allegro Moderato (♩ =c.130) is in Rondo form.

First Movement "With Vigour"

The first movement is in sonata allegro form. The outline is as follows:

Introduction	timpani opening	bars	1-3
	percussive effects from guitar		4-13
	chromatic harmonies		15-18
Exposition	introduction to theme I		21-27
	theme I		28-33
	restatement		34-39
	transitional material based on Introduction		40
	varied restatement of theme I		41-49
	transitional material		50-77
	theme II		78-97
	transitional material		98-101
	restatement of theme II		102-126
Development	both themes including transitional material are employed during this section		127-237

Recapitulation	themes I and II employed simultaneously	bars	238-245
	transitional material		246-264
Coda	conclusion based on chromatic harmonies from transitional material and most significant tonal centers		265-end

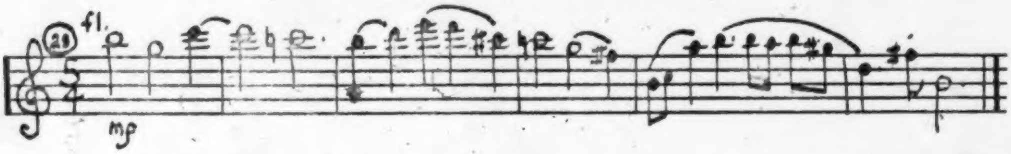
Introduction bars 1-20

The introduction is primarily concerned with chromatic harmonics and percussive effects. Portions of this material are later used to connect important thematic ideas and referred to as transitional material or bridge material.

Exposition 21-126

The exposition begins with a brief introduction by the guitar (21-27) to the statement of theme I by the flute.

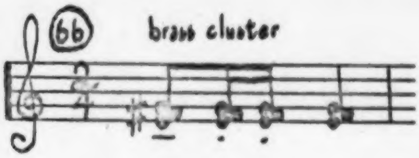
Example 1.



The soloist then restates theme I in fourths (34-39). The change of the meter includes chromaticism from the opening introduction (40) and once again the guitar accompanies a statement of the theme. This time the theme is varied by the woodwinds (41-49).

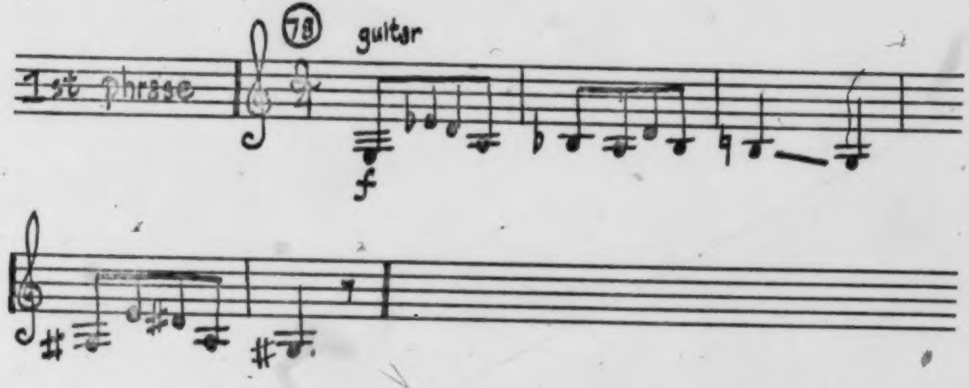
The following measures (50-77) function as transitional material based on development of the introduction. The soloist is featured between measures 54-59 with important harmonic materials. The brass in bars 66 and 71 increase the intensity by playing clusters which recur in later bridge passages.

Example 2.

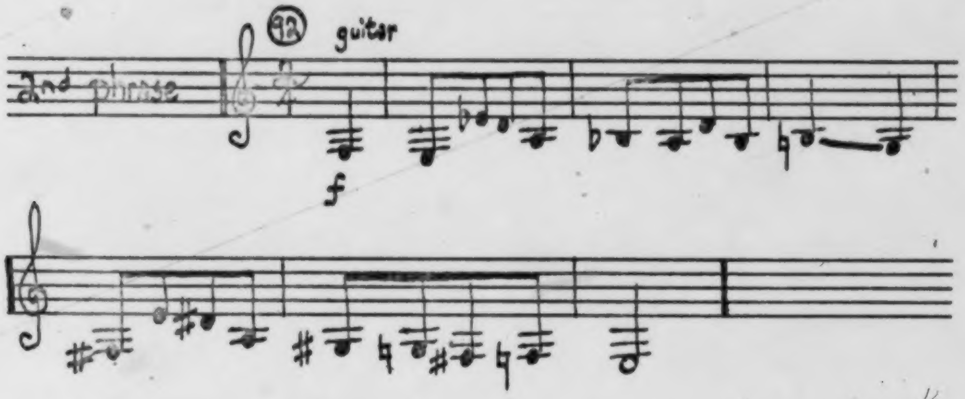


The bridge leads to a statement of theme II from the guitar. This theme involves two similar phrases connected by an interlude (78-97).

Example 3(a)


78
guitar
1st phrase
f

Example 3(b)


92
guitar
2nd phrase
f

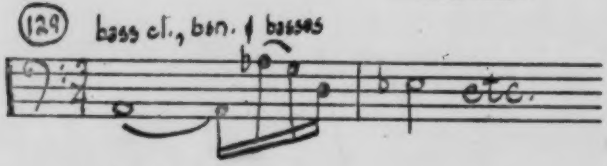
A chord built on E (97-101) by the orchestra introduces a restatement of theme II by the soloist (102-116). The restatement actually begins in measure 106 and the four previous bars reinforce the harmonic tension. This variation of theme II is primarily concerned with harmonic development

(108-114). Measure 117 is a brief bridge to an altered statement of theme II from the oboe followed by an extension of the second phrase by the soloist resulting in a brief cadenza (122-126). The resolution of this solo segment is to harmony built on A and concludes the exposition.

Development 127-237

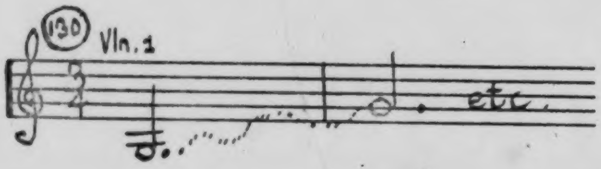
This section begins in a new tempo marked Andante ♩ =c.80. Initial thematic development begins with a rescored statement of theme II. The bass clarinet replaces the Bb clarinet to enhance the low register instruments.

Example 4



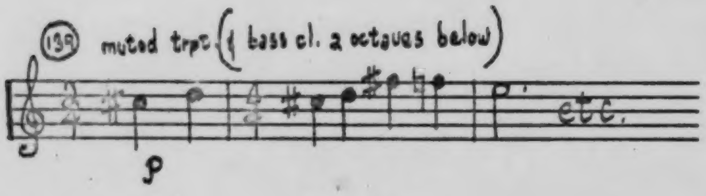
The accompaniment between measures 130-133 and 135-137 from the strings will result in a combination of specific harmonies where pitches and undefined noise occur.

Example 5


130
Vln. 1
etc.

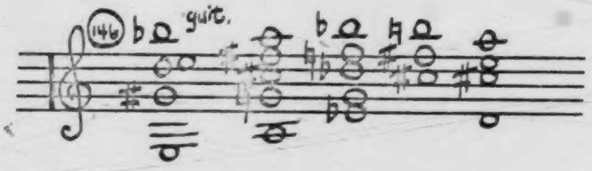
The accelerando to tempo I (139-142) includes a brief motivic alteration from theme I played by the muted trumpet and bass clarinet.

Example 6


139
muted trpt. (+ bass cl. 2 octaves below)
p
etc.

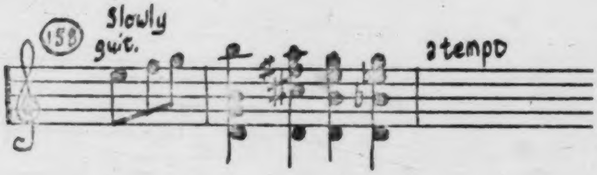
Transitional material from the exposition is now developed between measures 143-161. The previously mentioned brass clusters occur in bars 143, 145, 146, 147, 149 and 152. Once again the guitar contains the important harmonic materials, this time advancing towards a tonality built on D. The following example illustrates the soloist's harmony as vertical structures.

Example 7



In measure 159 the guitar rhythm becomes slower in contrast to the activity of the preceding bridge material.

Example 8


158
Slowly
guit.
a tempo

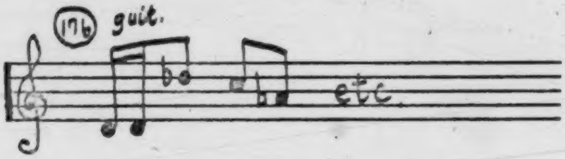
The soloist then states a variation of theme I accompanied by strings playing a similar effect heard at the beginning of the development section. Muted brass help to state the harmony (162-170). The varied statements of themes I and II leads to a climax (172) which in turn leads to a guitar cadenza. The guitar harmonics (172-175) represent the same motive played by the timpani in bar 1.

Cadenza:

Although the cadenza is included as part of the development section it deserves separate consideration. The cadenza is in three distinct sections incorporating development of themes and previous material played by the soloist.

Section 1 (176-187) involves strong motivic development of theme II.

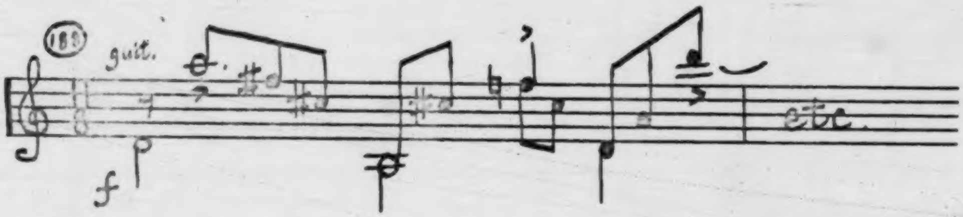
Example 9



This section also uses harmonic qualities from theme I by employing real notes and harmonics simultaneously (180-184). This technique is very quiet and harplike and the colour most effective when played solo. As the preceding bridge material established a tonality built around D, so this section of the cadenza ends. The chord is a D triad in 2nd inversion playable using open harmonics (187).

Section 2 (188-204) involves a harmonic representation of theme I. The melody notes are on top of the broken chords.

Example 10

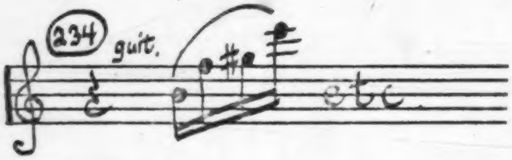


The tempo of the $\frac{11}{8}$ is entirely up to the performer but once a decision is made must be adhered to for the sake of the marks of expression.

Section 3 returns to motivic development from theme II but this time substituting various scales for the harmony (205-227).

Development of previous bridge material (227-237) is once again characterized by clusters in the brass. Similarly the guitar contributes to the rhythmic flow through previously used harmonic structures.

Example 11



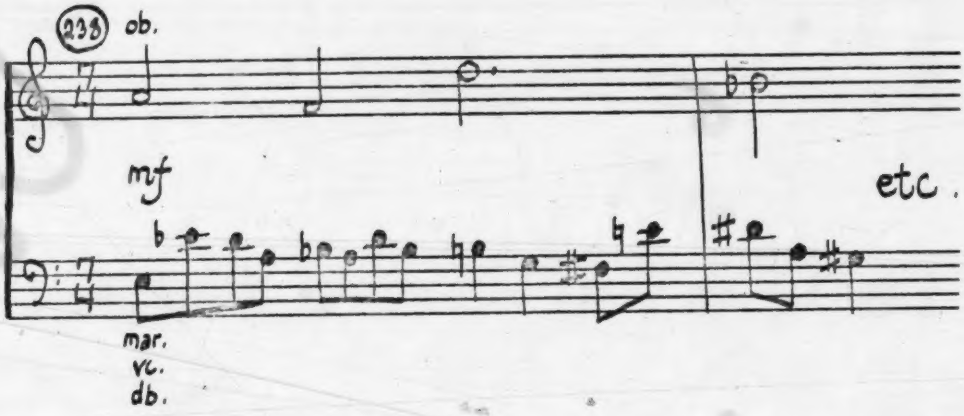
The soloist then concludes the development section by slowing down the falling line in the orchestra to introduce the recapitulation (237).

Recapitulation 238-264

Both themes I and II are restated simultaneously between measures 238 and 245.

Example 12

(on next page)



The line played by the flute and violins forms a third contrapuntal part (238-241).

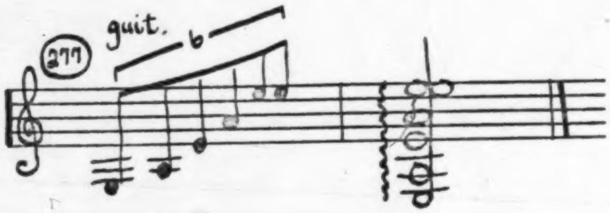
The decreasing number of quarter note values in the time signature and an accelerando (246-248) in combination with the guitar chords (249) prepare the recapitulation of transitional material from the exposition. The brass announce the bridge material with a cluster (252). The harmonic tension builds around E and the orchestra ascends dramatically to rest on an E dominant chord which remains until the beginning of the coda.

Coda 265-end.

The coda begins with another ascending line this time establishing A, the original tonality of the movement (267).

The soloist has forceful chords against the orchestra until restating the chromatic harmony from the introduction. (268-276) The suspended chord built on E (275 and 276) resolves to a chord containing just the notes E and A.

Example 13



The principal tonalities of the movement were E and A, although D played an important part around the cadenza. The final chord implies both E and A.

SECOND MOVEMENT

Pastoral, very slow and very peaceful

The second movement is in ternary form (ABA). The pastoral nature of the movement results in a programmatic setting. There are three distinct pictures represented, corresponding to the three sections of the structure. The outline is as follows:

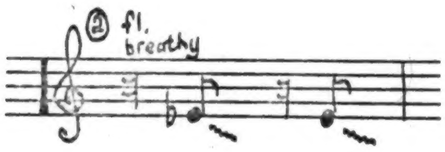
A 1-87	secondary theme	bars	1-14
	nature sounds		2-46
	principal theme		22-34
	variation of secondary theme		39-44
	varied restatement of principal theme		45-73
	bridge to B		75-87
B 88-118	tension in harmony		88-90
	rhythmic figure in strings		90-101
	statement of principal theme		97-101
	semi-climax		104-105
	actual climax		108-111
	rhythmic figures continue		111-115
	bridge back to A		116-118

A 119-160	return of secondary theme	bars 119-124
	funeral march	119-160
	principal theme	128-144
	restatement of final phrase	146-152
	final motive	153-160

Section A bars 1-87

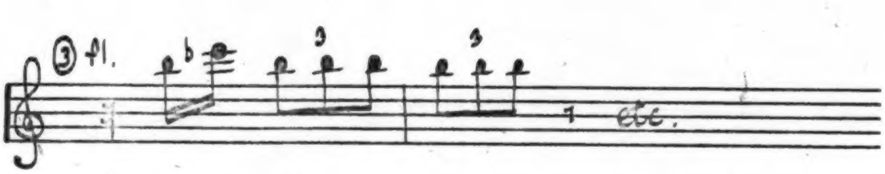
The scene of this opening section is a peaceful place in the country inhabited only by Nature. The time is dawn and the area begins to stir with activity as the inhabitants awaken. The opening theme from the guitar (1-14) is of secondary importance and sets the mood of the morning. The first signs of life begin with a low breathy sound from the flute.

Example 14.



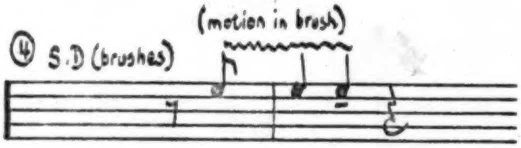
This instrument also represents the first bird to make a sound.

Example 15



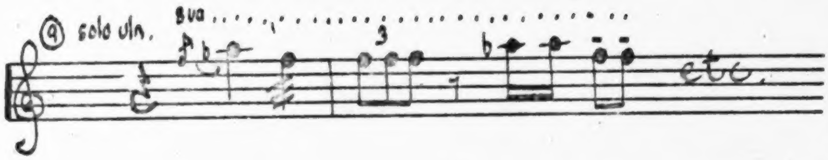
The bird call seems to arouse something in the bushes, represented here by the snare drum being scraped by a single brush.

Example 16


④ S.D (brushes)
(motion in brush)

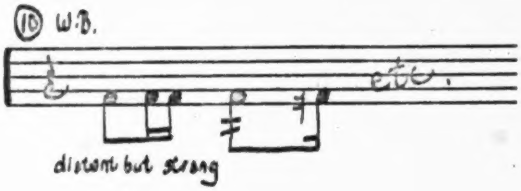
In measure 9 a second bird (solo violin) answers the first with a similar call but contrasting rhythm.

Example 17



A bar later (10) the wood block taps away as a woodpecker might on a distant tree.

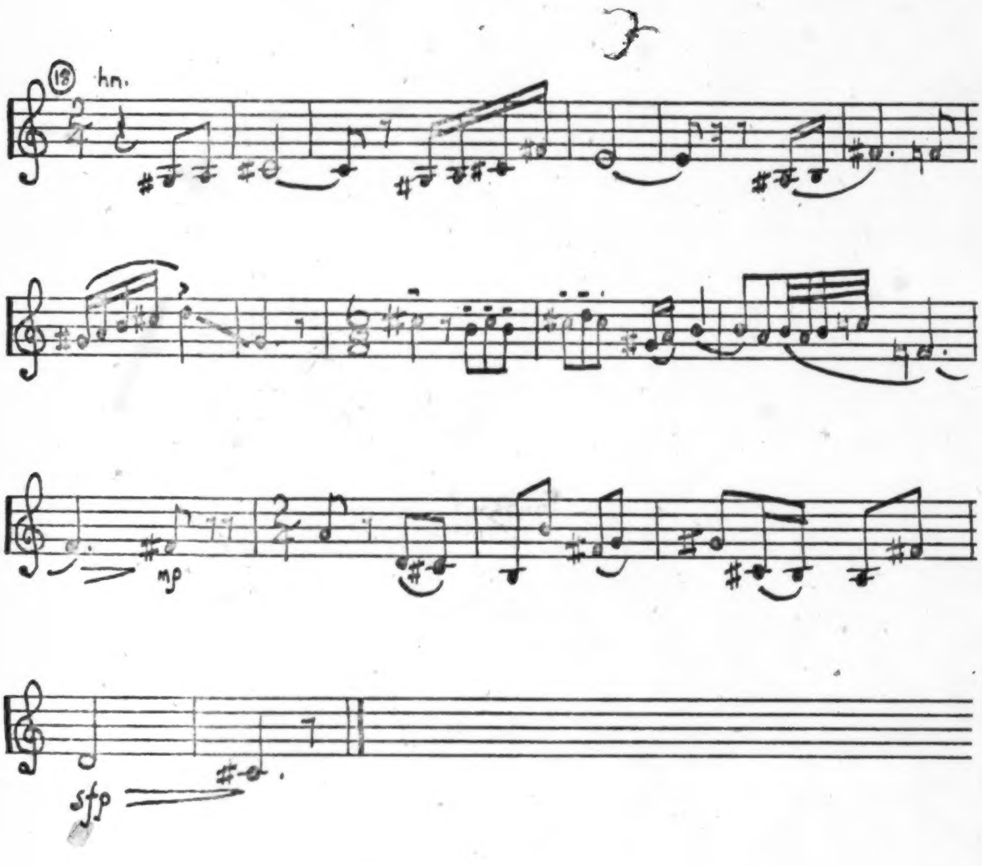
Example 18



In measure 14 the muted trombone represents a larger animal who causes a frightened flurry of activity from the other creatures. The oboe contributes to the mood with a brief pastoral motive (17) and the clarinet adds another voice to the activity.

The scene is now awake and the principal theme begins with the anacrusis to measure 19 in the horn.

Example 19



The solo maracas (36) cause another flurry of activity preceding a variation of the theme by clarinet and strings (39-44). This variation functions as a bridge to the forthcoming statement from the soloist.

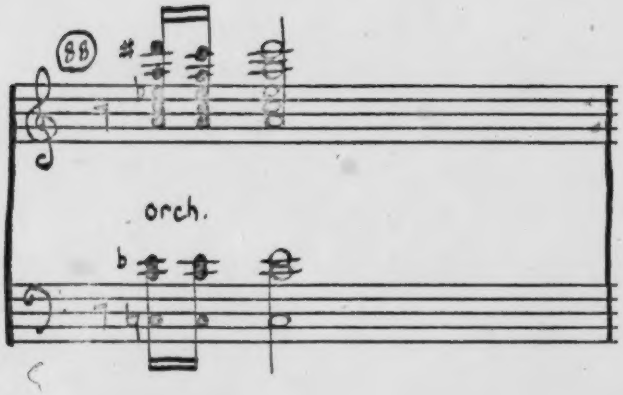
The guitar plays the theme using arpeggiated harmonies and tremolo (45-73), while the orchestra supplies melodic support throughout the second statement from the soloist (57-73).

The material which follows represents a bridge to Section B. Between measures 75-82 the principal theme is presented in the winds. The strings play harmonic glissandi to their highest pitches as the tempo accelerates(75-82). Immediately preceding Section B the chimes ring eight times, representing 8 o'clock.

Section B 88-118

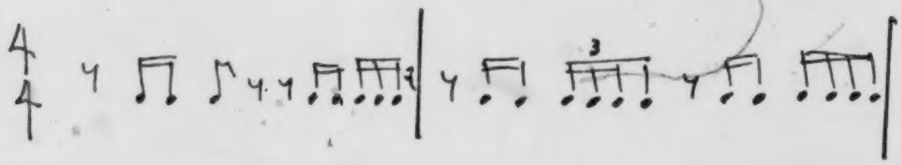
Section B represents what usually occurs to the innocent countryside under the influence of construction. One morning at approximately 8:00 a work crew of men and the occasional woman will arrive on the scene and begin to demolish it for the good of society, their arrival announced by a very tense chord from the orchestra.

Example 20



The strings begin a rhythmic figure which becomes an ostinato beginning in measure 93.

Example 21



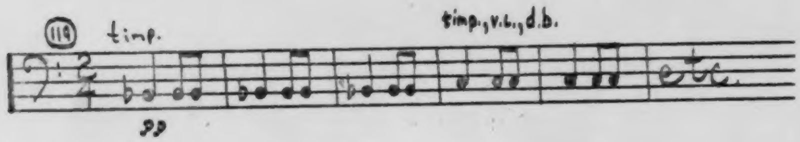
The trumpet has the principal theme in the high register (97-101) over the ostinato. . .

This ostinato leads to a semi-climax (105). The chimes then ring 12:00 a.m. before the principal climax of the movement and the motion stops as though it were lunch time (108-110). At 1:00 p.m.(110) the principal climax is restated and leads to diminishing activity and tempo. The ostinato rhythm returns for a short time (111-115) while the clock tolls 5:00 p.m.(114). Everything is quite calm (116-118) immediately preceding the return of A.

Return of Section A 119-160

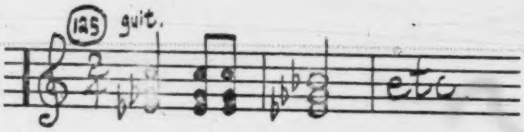
The return of the principal theme is in the style of a funeral march accompanied by an ostinato rhythm from timpani, cellos and basses.

Example 22



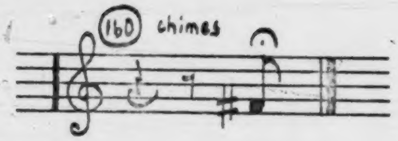
First the soloist restates a portion of the material from the opening of the movement (119-124). This secondary thematic material is replaced by sombre chords repeated in the march rhythm.

Example 23



Once again the horn presents the principal theme (128-144), this time playing in the high register and supported by oboe and bass clarinet. This is an attempt to emphasize the loneliness and despair of the situation. The soloist then confirms the final phrase of the principal theme over the continuing rhythmic pattern (147-141). The bass clarinet, bassoon and violas hold a pedal Eb while the guitar restates the last five notes of the theme with harmonics (152-156). The final chord involves the open E plucked simultaneously with open harmonics. The mood continues into the final measure as the last sound to be heard is a single note from the chimes (F#) held until the sound dies away.

Example 24



THIRD MOVEMENT

"Allegro Moderato" ♩ =c.130

The third movement is in classical rondo form. Although a pyramid is adhered to, the movement may also be considered as theme and variations for guitar. The theme of the opening A Section is presented by the soloist and varied each time it returns whereas the other sections of the pyramid (B and C) rely primarily upon the orchestra for the presentation of material. The structural outline is as follows:

Introduction	used later in the form of transitional material	bars	1-5

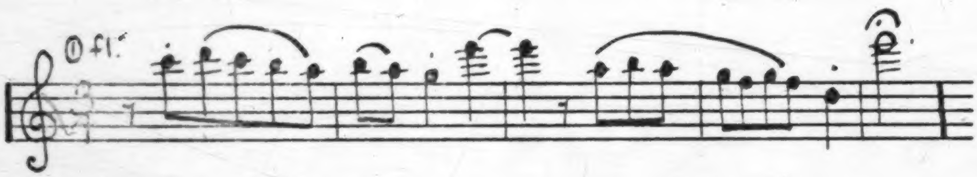
A 6-29	soloist plays principal theme	6-14
	transition from introduction	14-16
	orchestral restatement with soloist	17-27
	transition from introduction	28-29
B 30-51	exposition of 4 part fugue by orchestra	30-45
	first episode	46-47
	variation of transitional material	48-51
A^1 52-66	soloist plays first variation of principal theme	52-66
C 67-100	orchestral colour introduces cadenza	67-72
	solo cadenza (climax)	73-89
	orchestral colour includes transitional material	90-100
A^2	soloist plays second variation of principal theme	101-111

B^1 112-133	rhythmic canon serves as second episode of fugue	112-117
	final section of fugue	118-127
	transitional material	128-133
A^3 134-167	soloist plays third variation on a portion of the principal theme	134-137
	brief bridge	138-141
	antiphonal presentation of principal theme	142-167
Coda	variation of transitional material	168-176

Introduction bars 1-5

The notes played by flute and accompanied by pizzicato strings and triangle help to set the dance-like mood intended by the principal A theme, and later serve as transitional material.

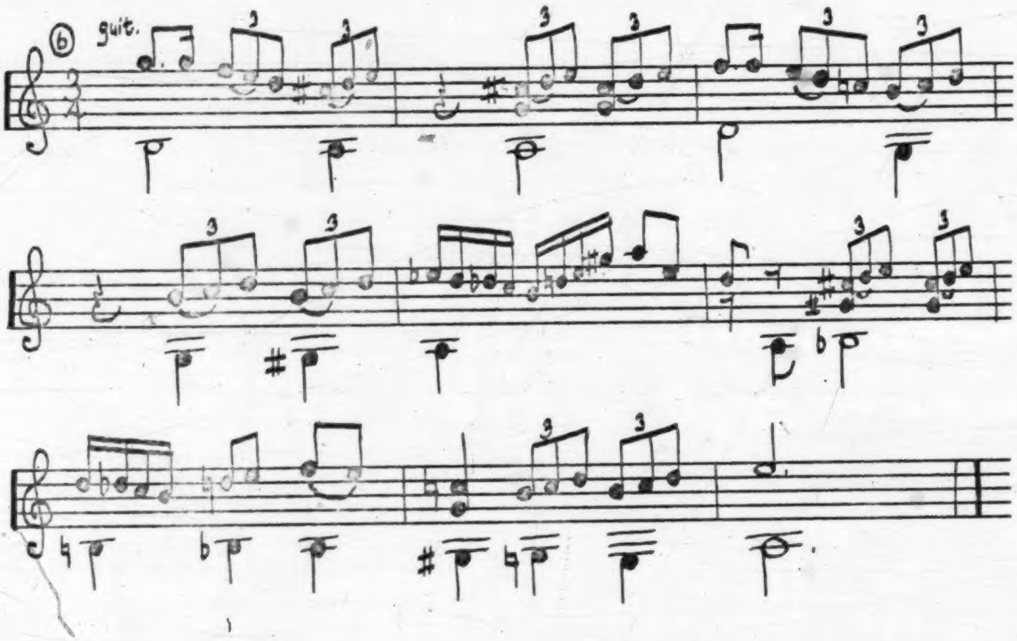
Example 25



Section A 6-29

Principal theme A is presented by the soloist with the continuing accompaniment of triangle and pizzicato strings.

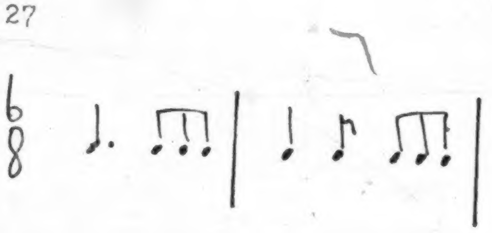
Example 26



The last note of the theme is E at the beginning of measure 14 and the solo segment which follows is derived from the introduction with an addition of four chords set in the flamenco style (beats 4,5 and 6 of measure 16 to beat 1 of measure 17). This effect is also brought back later in the movement to function as transitional material.

An orchestral restatement of the principal theme in measure 17 is interrupted by the soloist confirming characteristic rhythms from the previous transition.

Example 27

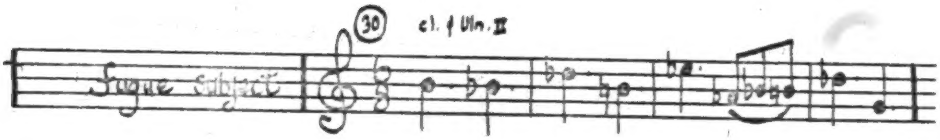


Beginning with the anacrusis to measure 24 the guitar concludes the restatement in measure 26 with the aid of woodwinds and strings. The transition to section B is derived from measures 18 and 19 in the guitar.

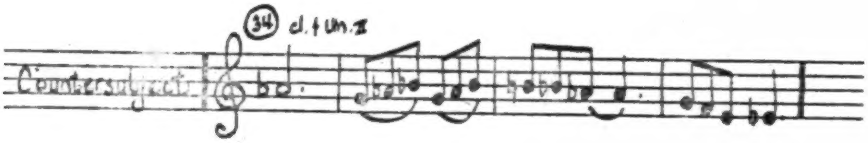
Section B 30-51

Section B and its return later in the movement (B^1 measures 112-113) combine to form a small four part fugue. The exposition and one episode make up the first presentation of B. Examples 28(a) and 28(b) show the fugue subject and countersubject.

Example 28 (a)


30
cl. & Vln. II
Fugue subject

Example 28 (b)


34
cl. & Vln. II
Countersubject

The following outline demonstrates the instrumentation and order of entries.

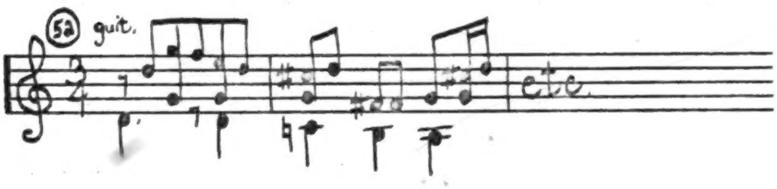
	instruments	bars	function
1.	cl. and Vln.II	30-33	subject
2.	hn. and Vc.	34-37	subject
	cl. and Vln.II	34-37	countersubject
3.	fl. and Vln.I	38-41	subject in retrograde transposed a minor 2nd.
	hn. and Vc.	38-41	countersubject
	cl. and Vln.II	38-41	free counterpoint
4.	ob. and Vla.	40-43	subject
	fl. and Vln.I	42-45	countersubject in retrograde transposed a P5.
	hn. and Vc.	42-45	free counterpoint.

Section B ends with a sequential episode by the guitar (46-47) then suspended chords to help vary the transitional material in the woodwinds (48-51).

Section A^1 52-66

The return of A marks the first variation of the principal theme for the guitar. The slower tempo and contrapuntal setting help to disguise the augmented theme in the bass.

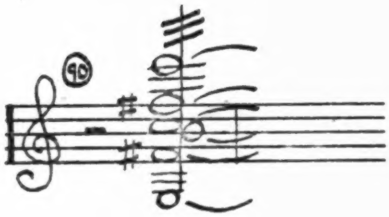
Example 29



Section C   67-100

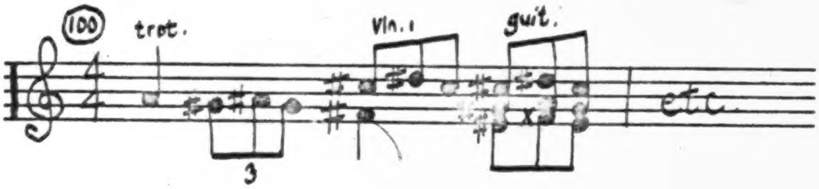
Section C is not preceded by transitional material. Instead the orchestra gradually builds to a dissonant chord built on E (72) in preparation for the brief guitar cadenza. Section C then is made up of the cadenza flanked by orchestral colour (67-72 and 89-100). The cadenza is built on suspended chords (heard earlier in measures 48-51) resolving to diminished chords (heard in section B at the beginning of the fugue). A climax occurs in measures 90 and the soloist plays the climactic chord in alternation with the orchestra.

Example 30



Orchestral colours similar to those preceding the cadenza retard the tempo, but this time previous transitional materials are incorporated, especially the aforementioned flamenco variation. As before, these chords lead immediately to a statement of the principal theme.

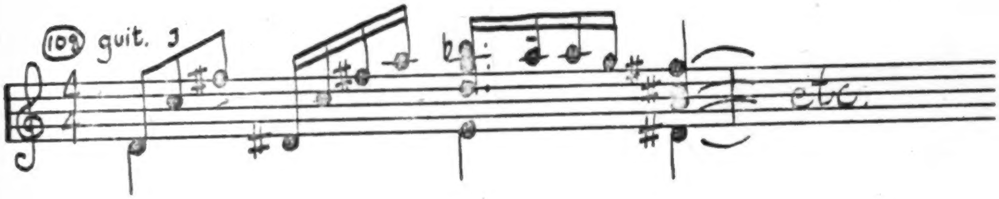
Example 31



Section A^2 101-112

This section demonstrates another variation of the theme by the soloist. The development of the harmony and contrasting rhythms present in the theme are of primary importance.

Example 32

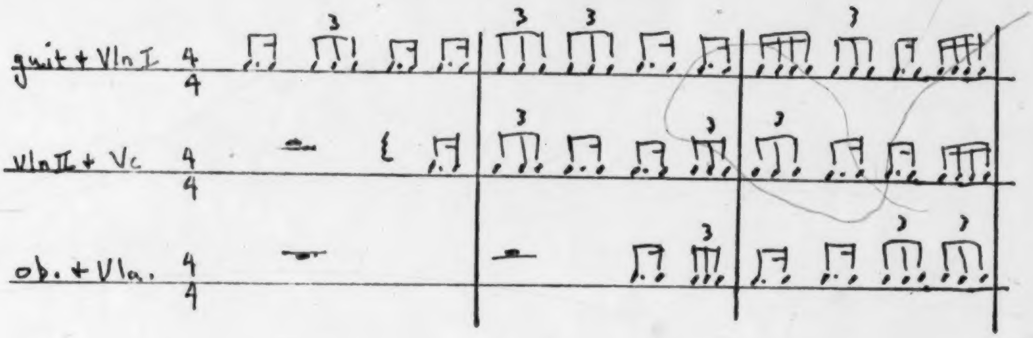


Rhythmic development becomes the basis of the second episode to the B section fugue.

Section B^1 112-133

The second episode is a rhythmic canon preparing the return of the fugue subject at measure 118. The cumulative rhythm of the guitar and first violins is strictly immitated by that of the second violins and cellos (together) and again by the oboe and violas (together).

Example 33



This continues to measure 118 and includes a varied presentation of the subject between guitar and violins (115-117) although the beginning of this episode resembles the opening notes of the principal theme (112). Once again the second violins and clarinet are first to state the subject but this time the cellos have the transposed retrograde (119-120). The following will help to locate the subjects and countersubjects within this final section of the fugue.

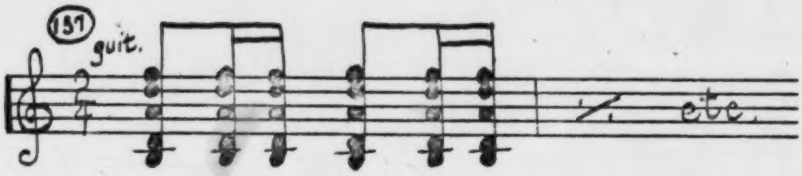
subject	cl. and Vln.II	bars	118-120
	fl. and Vln.I		120-123
	Vc.		119-120
	ob. and Vla.		120-123
countersubject	hn., trpt., Vc and db.		121-123
	fl. and Vln.I		124-125 incomplete.

Above the characteristic pedal the guitar strums the same chords to end the fugue the way it began.

Section A^3 134-167

Two bars of transition based on the flamenco chords prepare a short harmonic variation of the principal theme by the soloist (132-137). The orchestra holds a quartal chord until they reach the original tempo (138-141) and then begin to state the theme forcefully but soon fade to be answered by the guitar (142-148). This procedure is repeated, still with quartal harmony but this time employing sixteenth notes rather than eighth note triplets (153-156). As the orchestra continues to run through the theme in fourths the guitar strums a chord similar to structures used in the cadenza.

Example 34

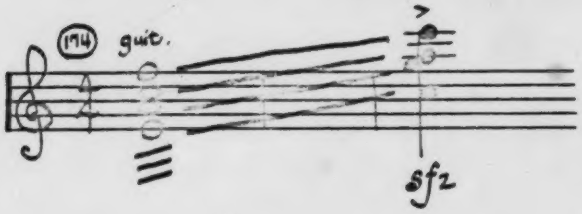


Behind another quartal chord the guitar and bassoon enforce the important triplet figure from the principal theme (163-165).

Coda   168-176

The coda begins with string tremolos accompanying the soloists ascent to his own tremolo (168-171), and the triplet figure is re-enforced in augmentation by the orchestra (170-171). A long glissando provides a triumphant ending for the soloist.

Example 35



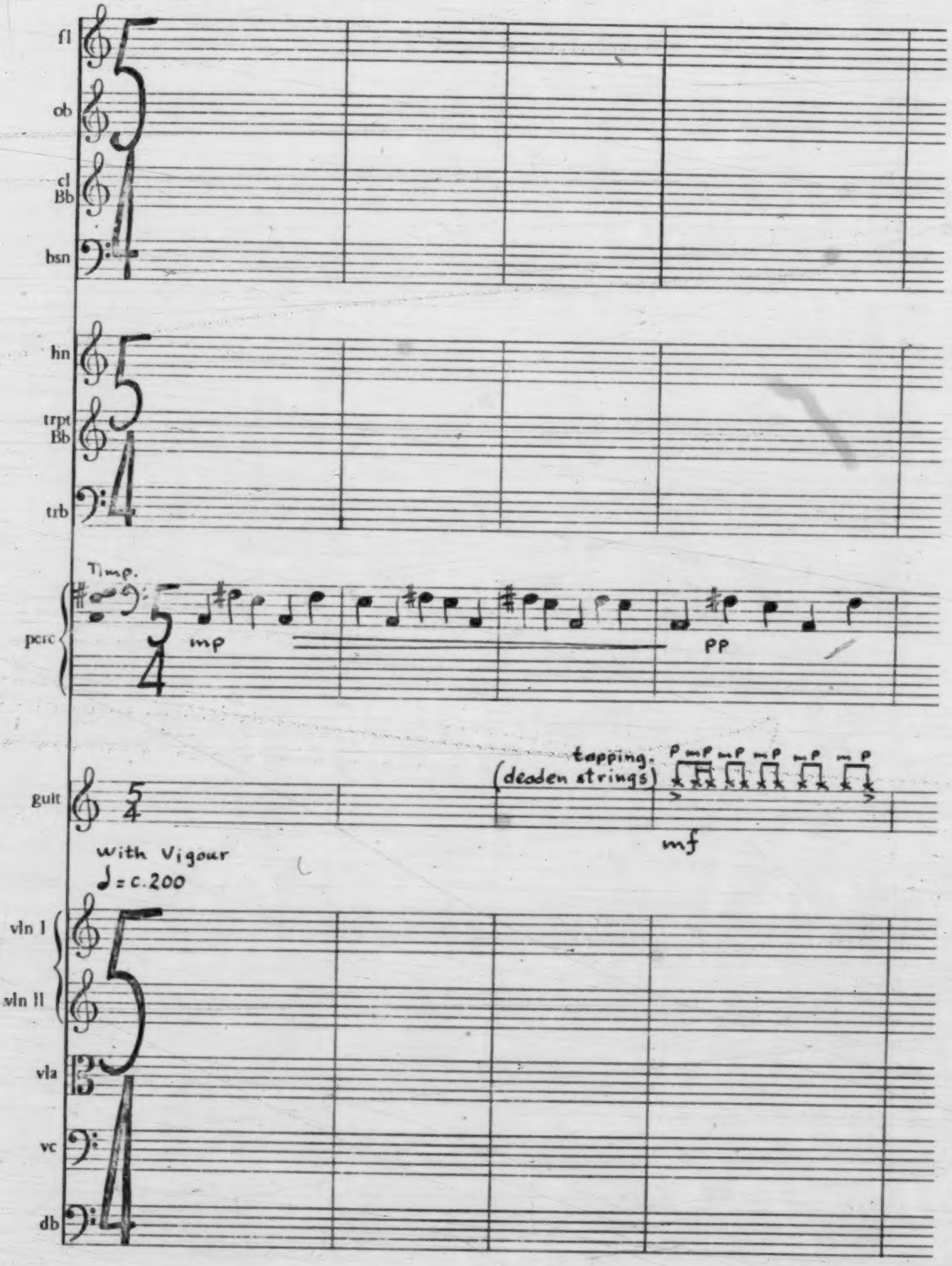
Conclusion

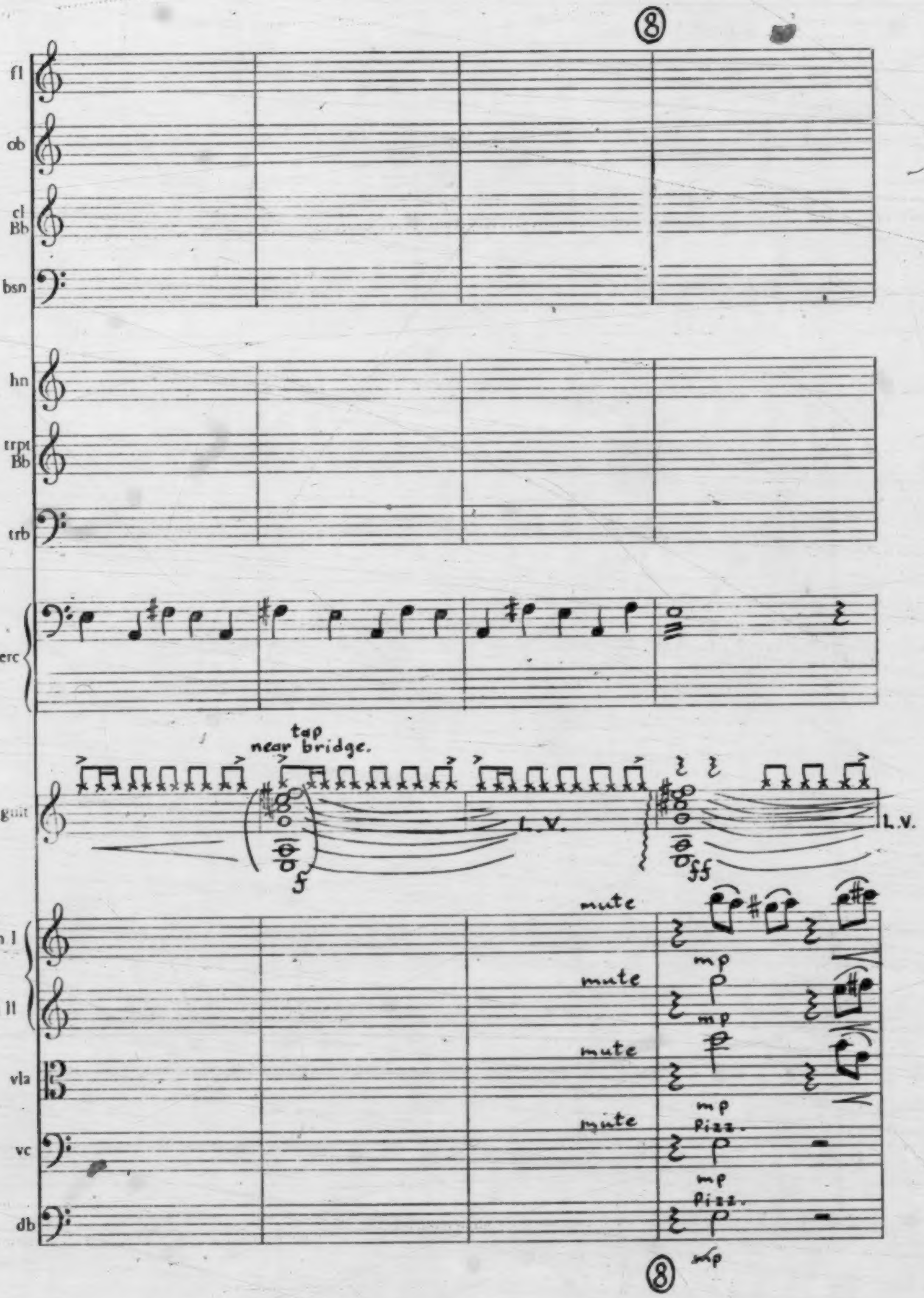
The Concerto for Guitar and Chamber Orchestra requires special consideration in the area of balance. It is very difficult to feature the various sound qualities of solo guitar when forced to compete against combinations of orchestral instruments. Therefore, dynamics must be exaggerated at both ends for the simple reason that a forte marking for guitar does not compare to that of a trumpet or string section.

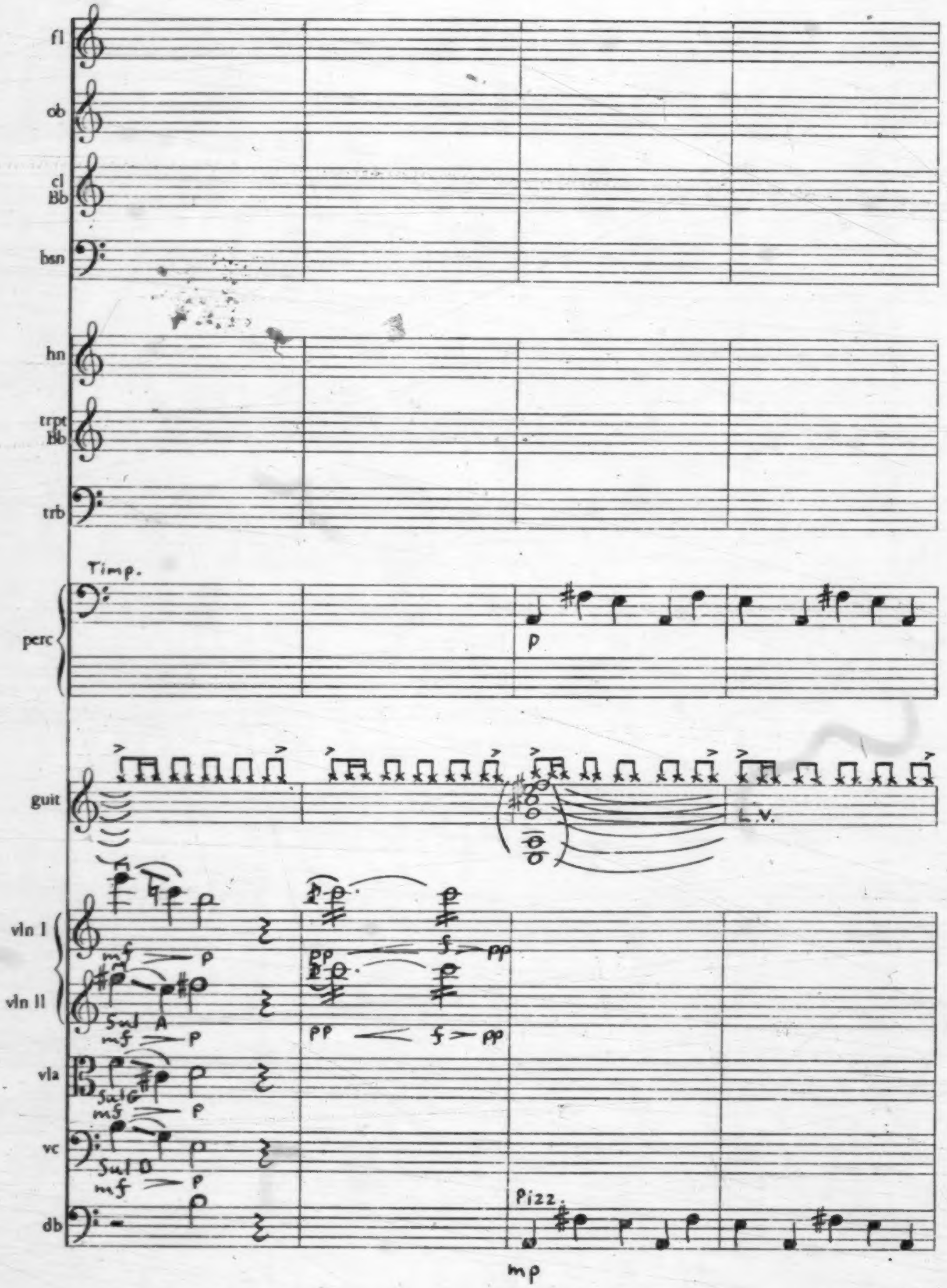
Other solo instruments as well as tutti orchestra are featured throughout the concerto to provide an enjoyable musical experience for everyone involved in performance. Hopefully the same will apply when reduced to piano and solo guitar.

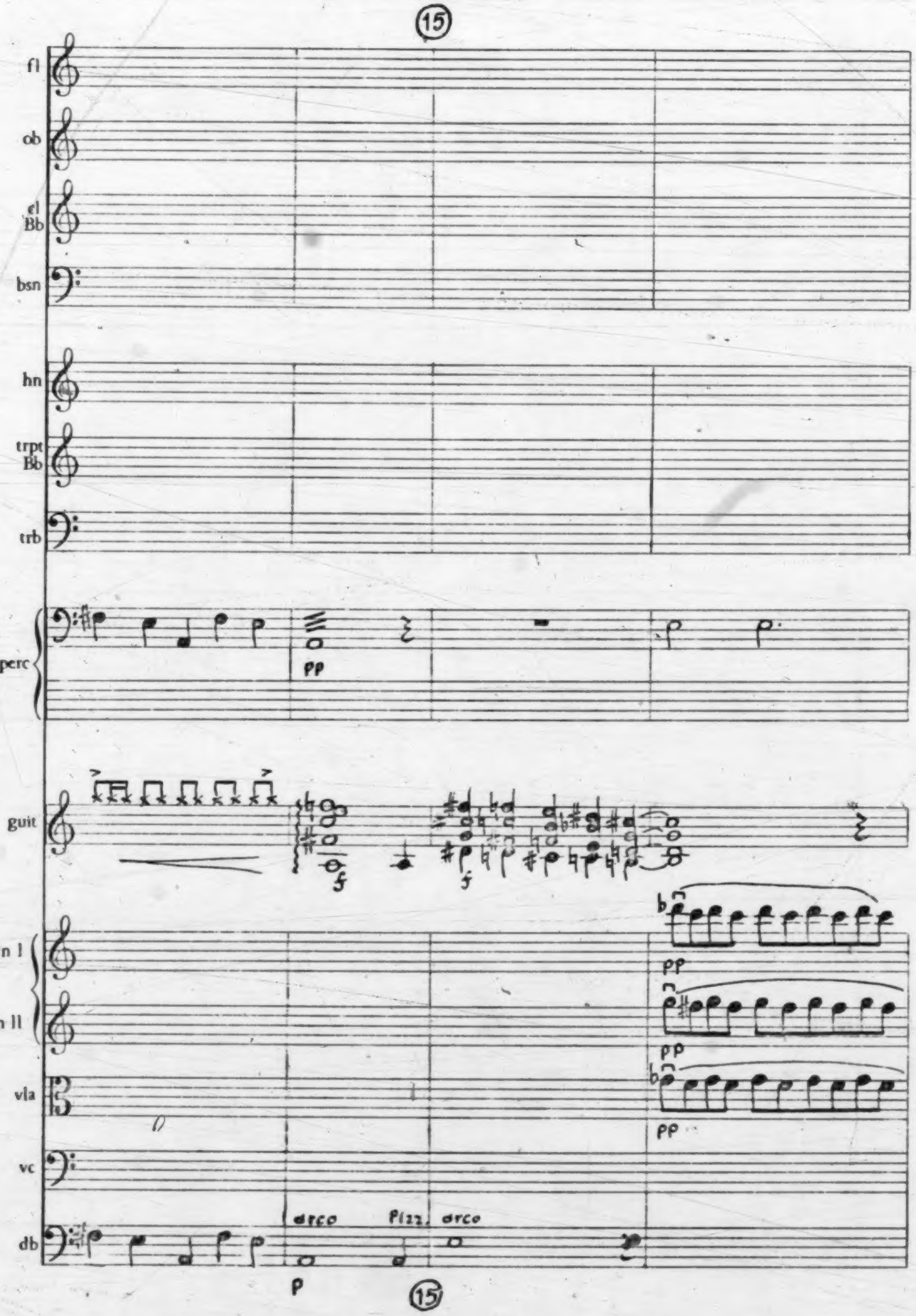
I

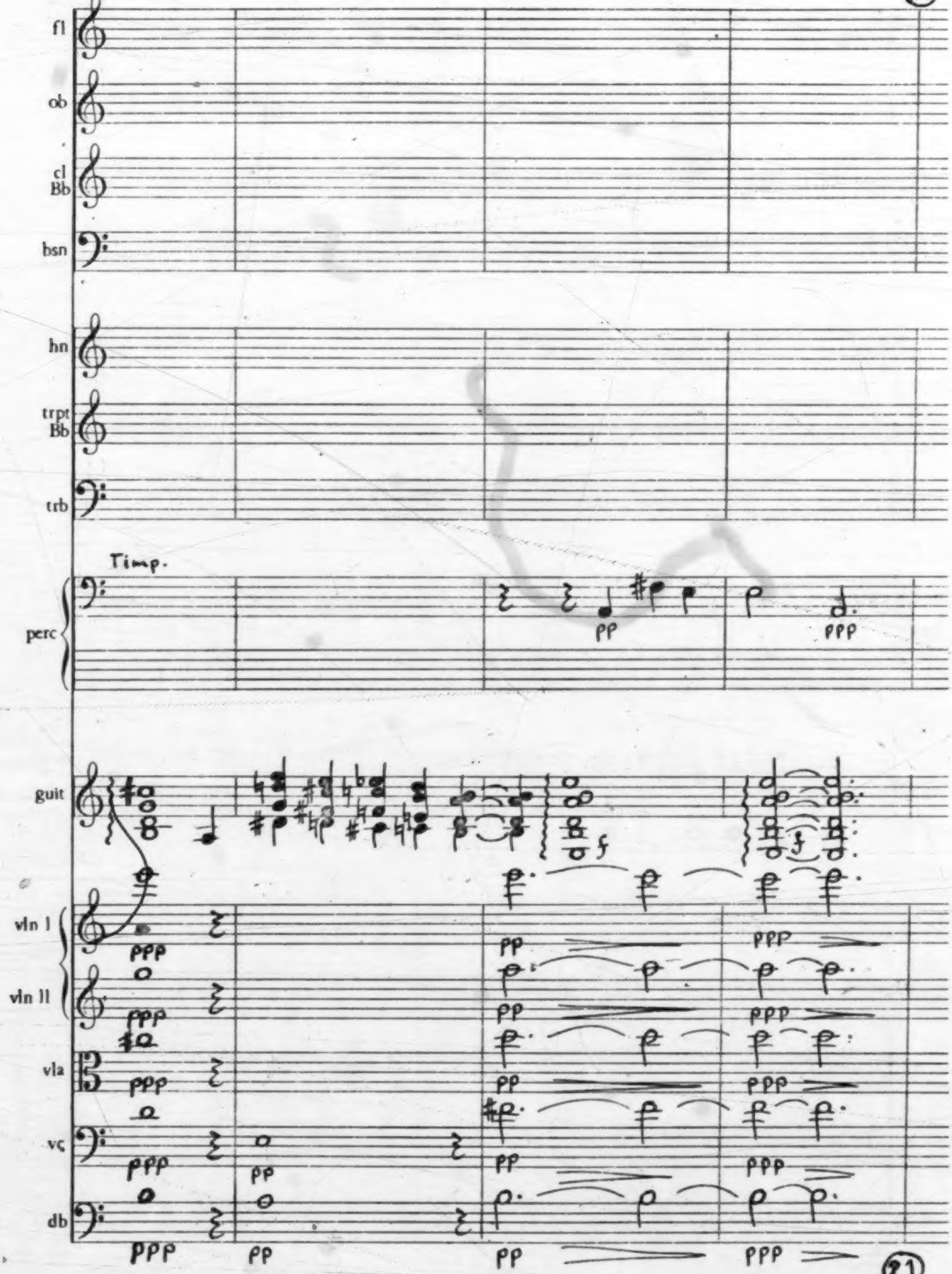
With Vigour
♩ = c.200

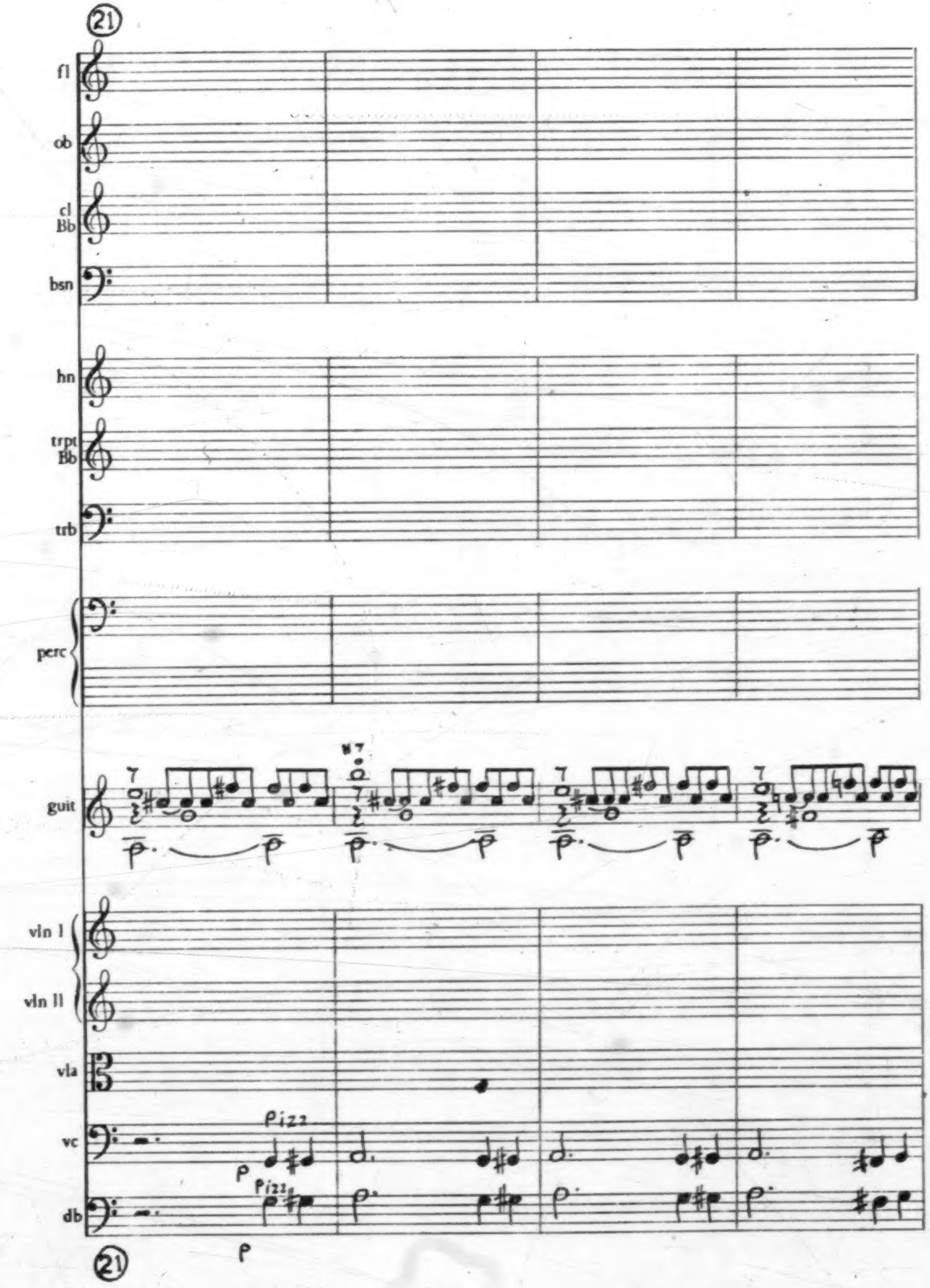

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
mp
pp
guit
tapping.
(deaden strings)
p mp mp mp mp mp p
mf
With Vigour
♩ = c.200
vln I
vln II
vla
vc
db

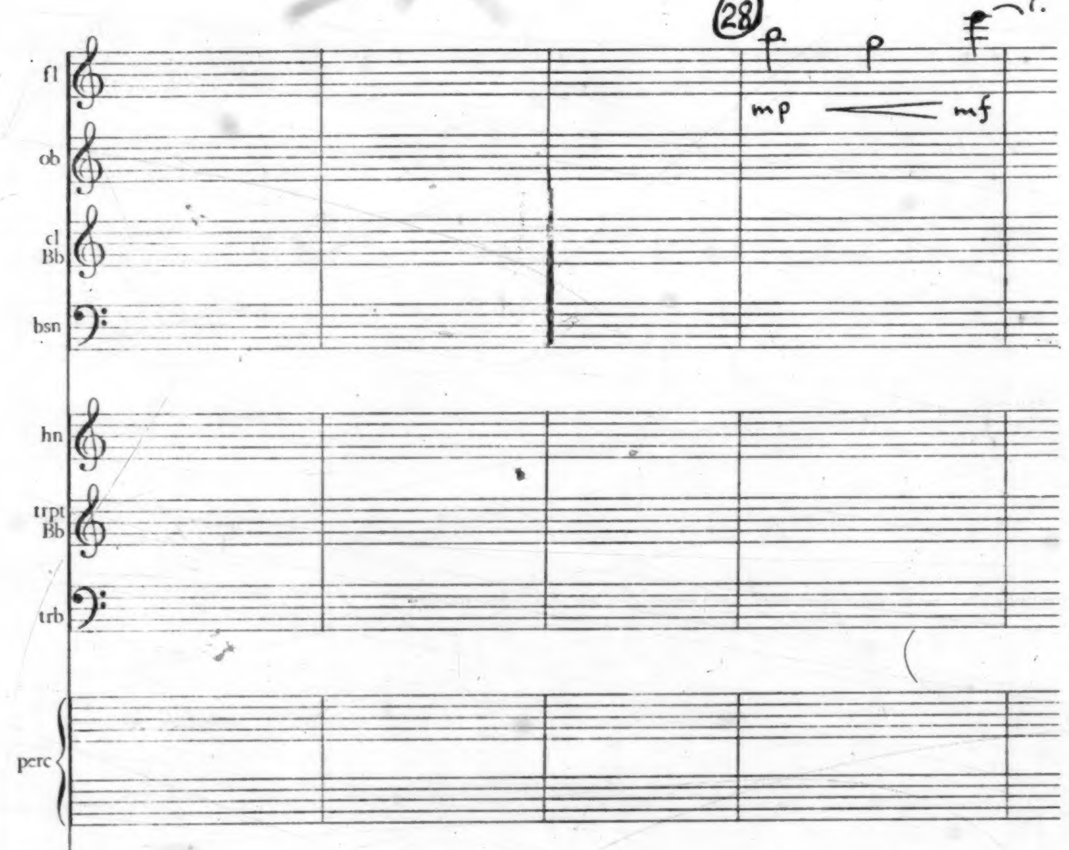

⑧
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
tap near bridge.
guit
f
L.V.
ff
L.V.
mute
vln I
mp
mute
vln II
mp
mute
vla
mp
mute
pizz.
vc
mp
pizz.
db
mp
⑧

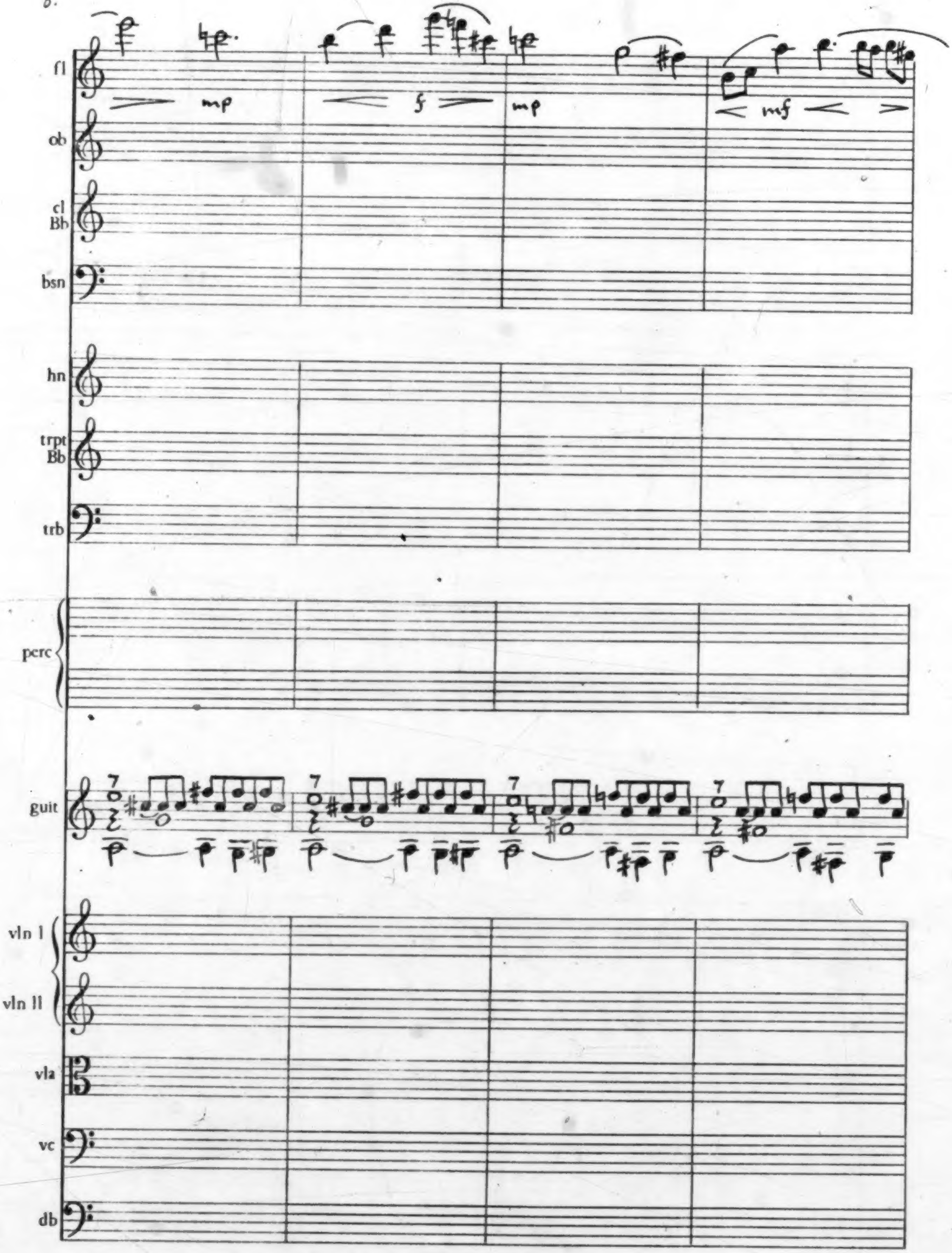

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
p
guit
L.V.
vln I
mf
p
pp
f
pp
vln II
Sul A
mf
p
pp
f
pp
vla
Sul G
mf
p
vc
Sul D
mf
p
db
Pizz.
mp

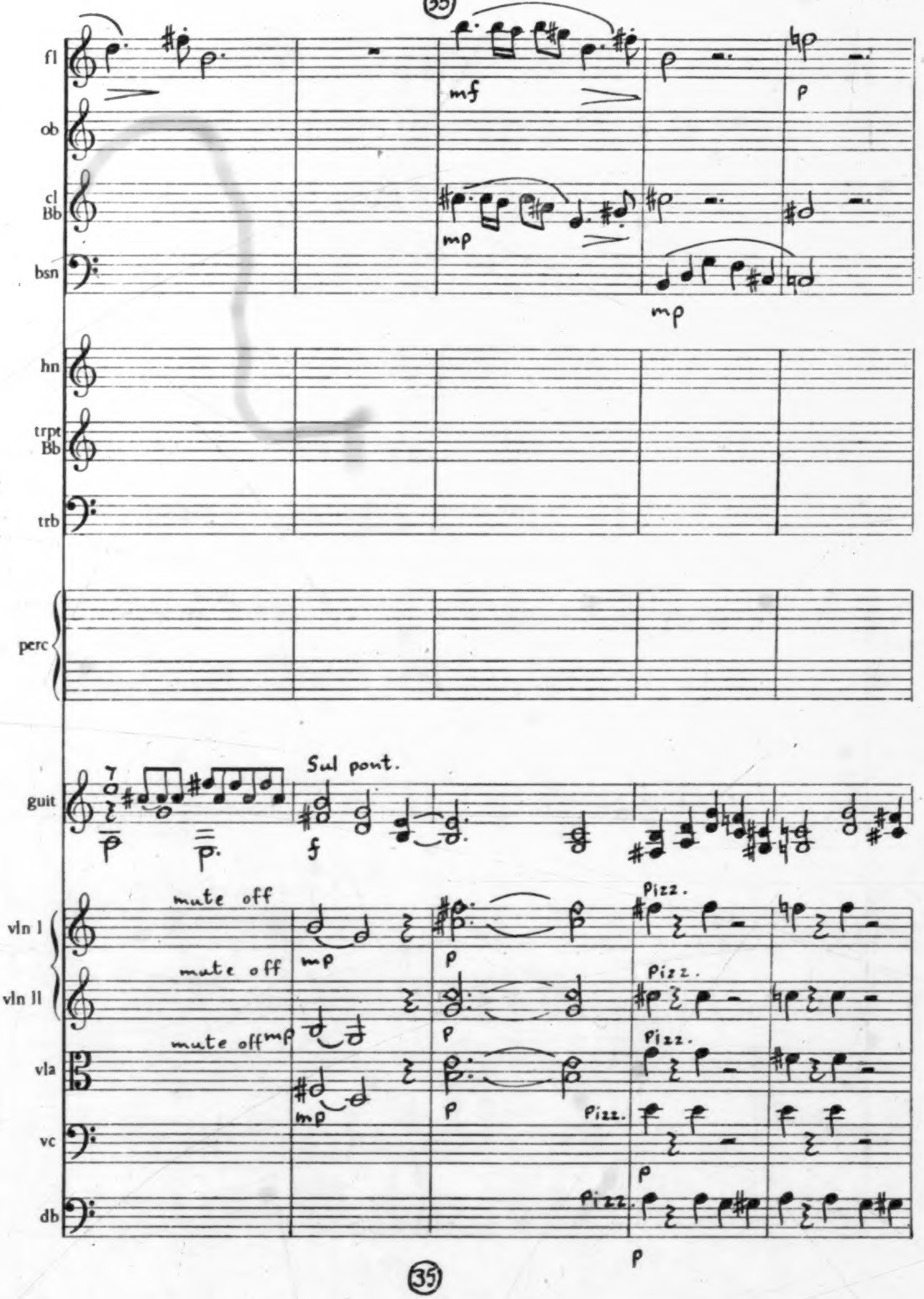

15
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
pp
guit
f
f
vln I
vln II
vla
vc
db
pp
pp
pp
arco
Pizz.
arco
p
15

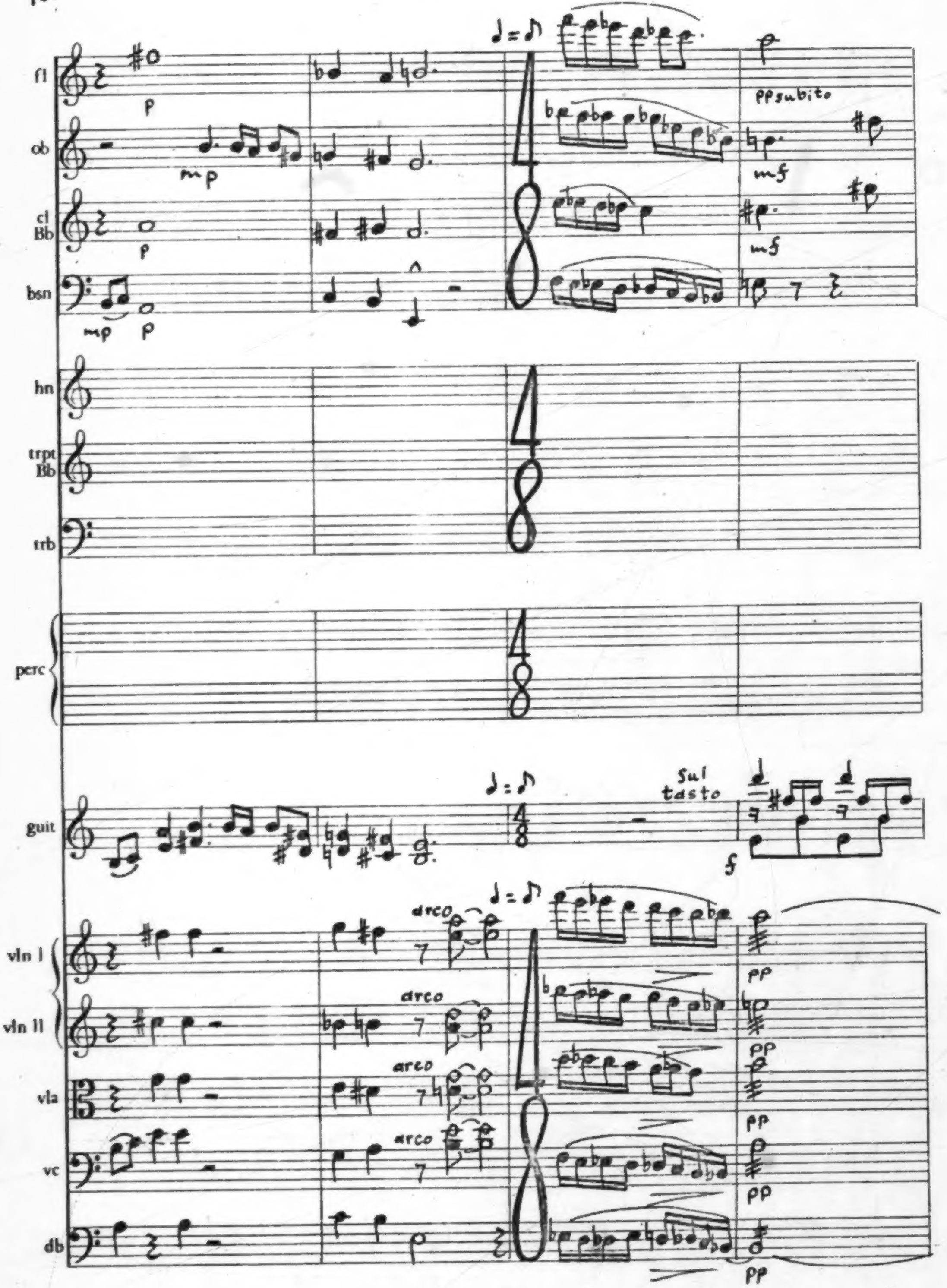

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
Timp.
perc
pp
ppp
guit
f
f
vln I
ppp
pp
ppp
vln II
ppp
pp
ppp
vla
ppp
pp
ppp
vc
ppp
pp
pp
ppp
db
ppp
pp
pp
ppp

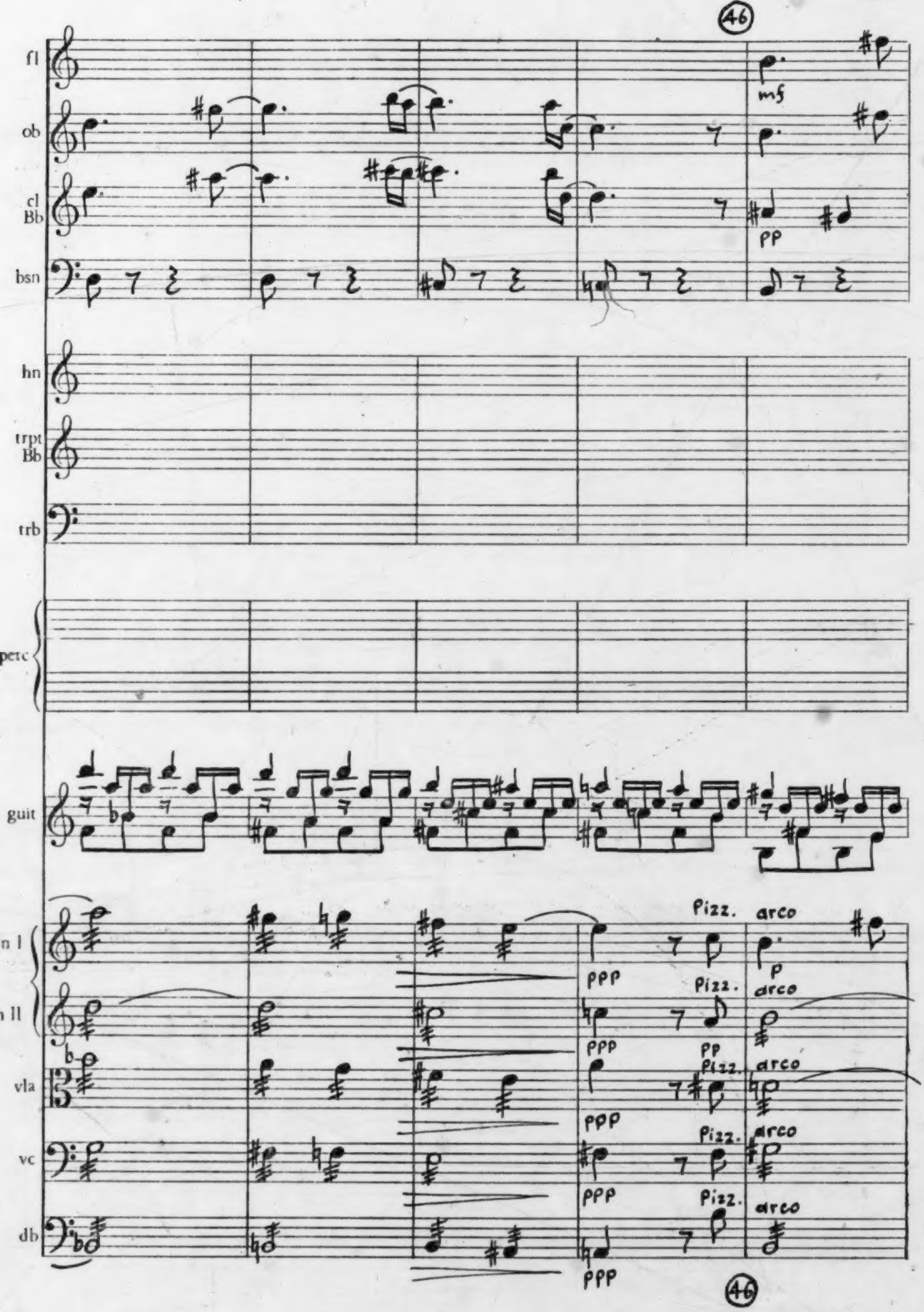

21
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
pizz
p
db
pizz
p
21

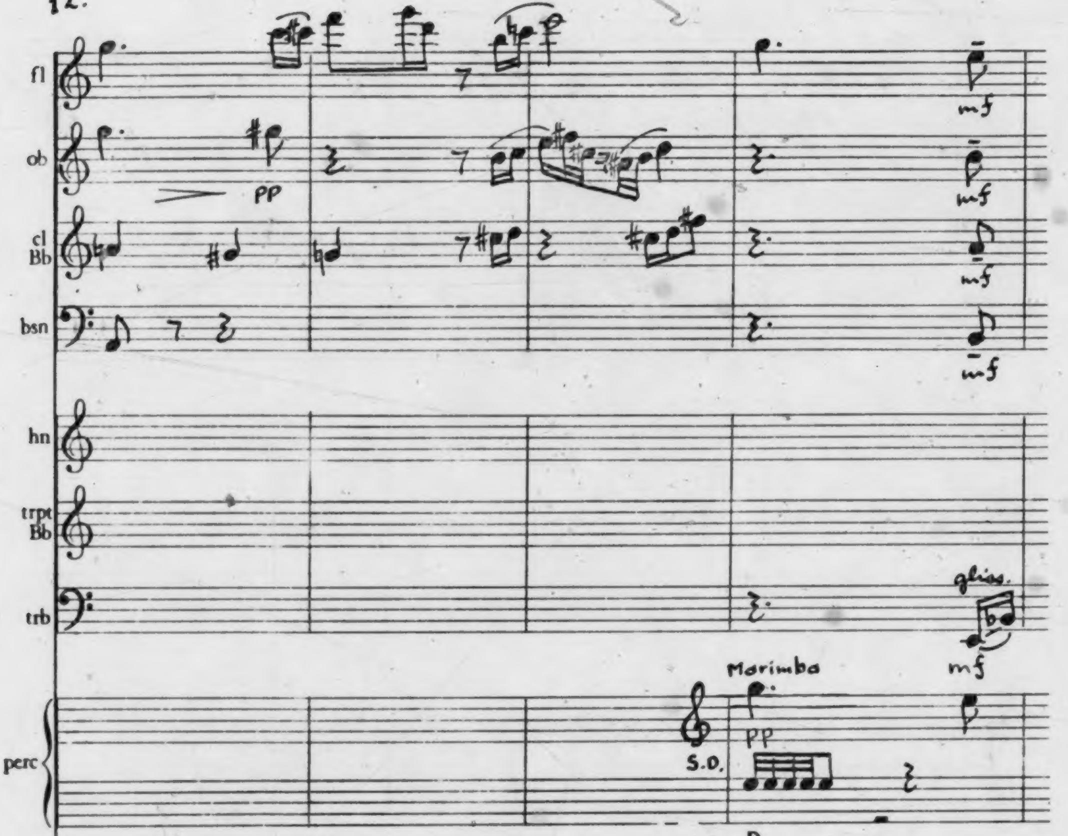

28
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
mf
7.
H7
7
mute off
28

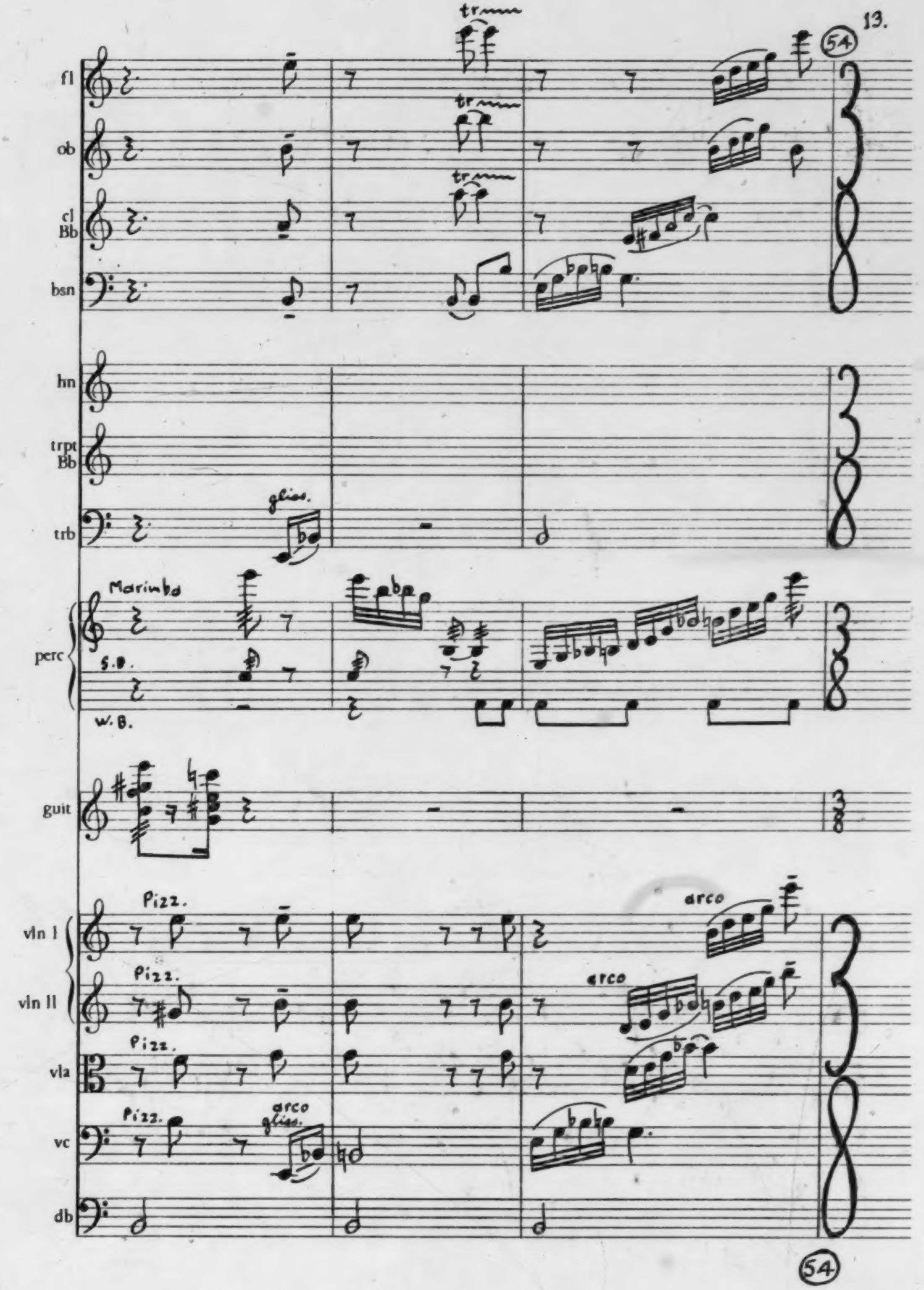

fl
mp
f
mp
mf
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
7
7
7
7
vln I
vln II
vla
vc
db

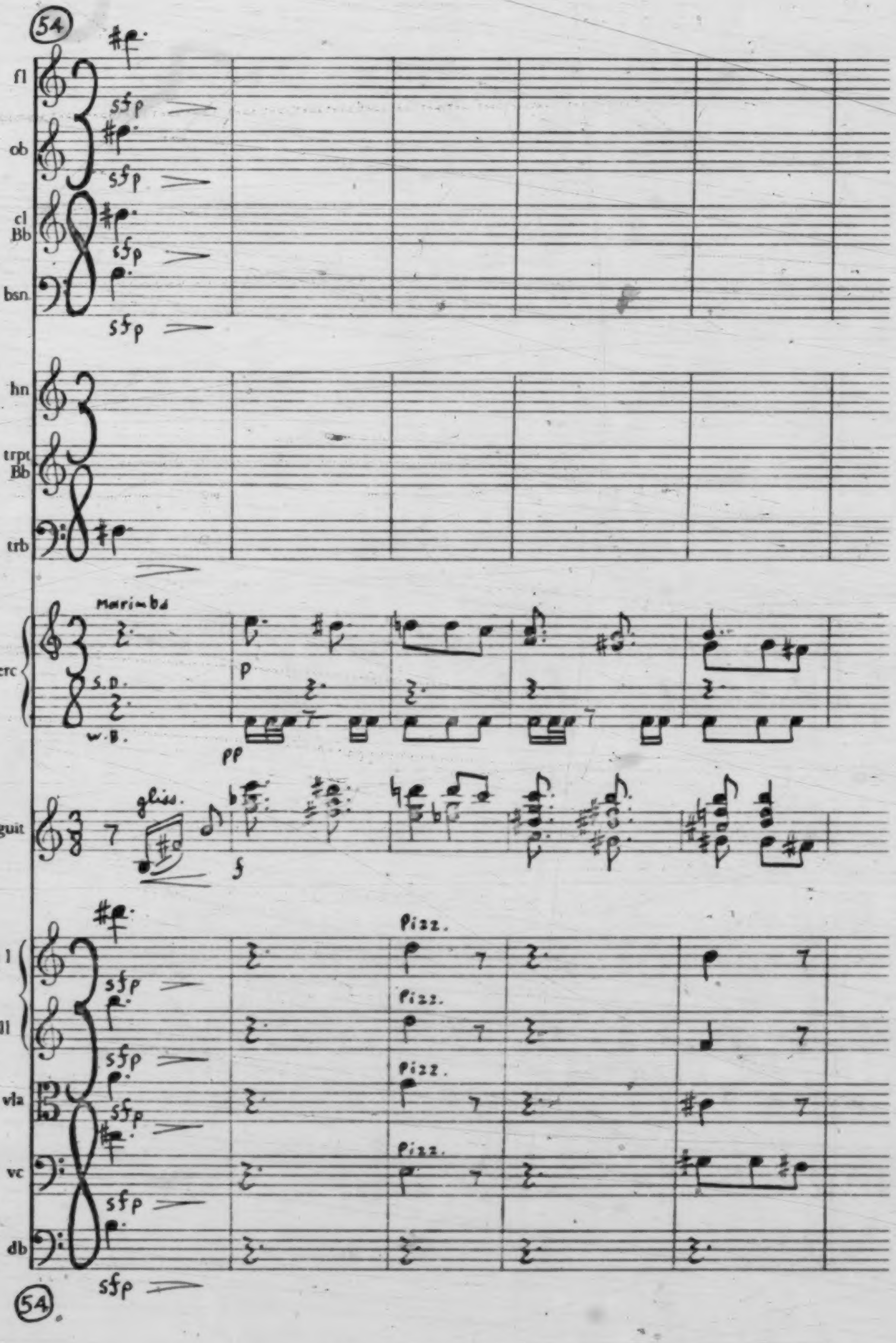

35
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
p
mp
Sul pont.
f
mute off
mute off
mute off
mp
Pizz.
Pizz.
Pizz.
Pizz.
Pizz.
35

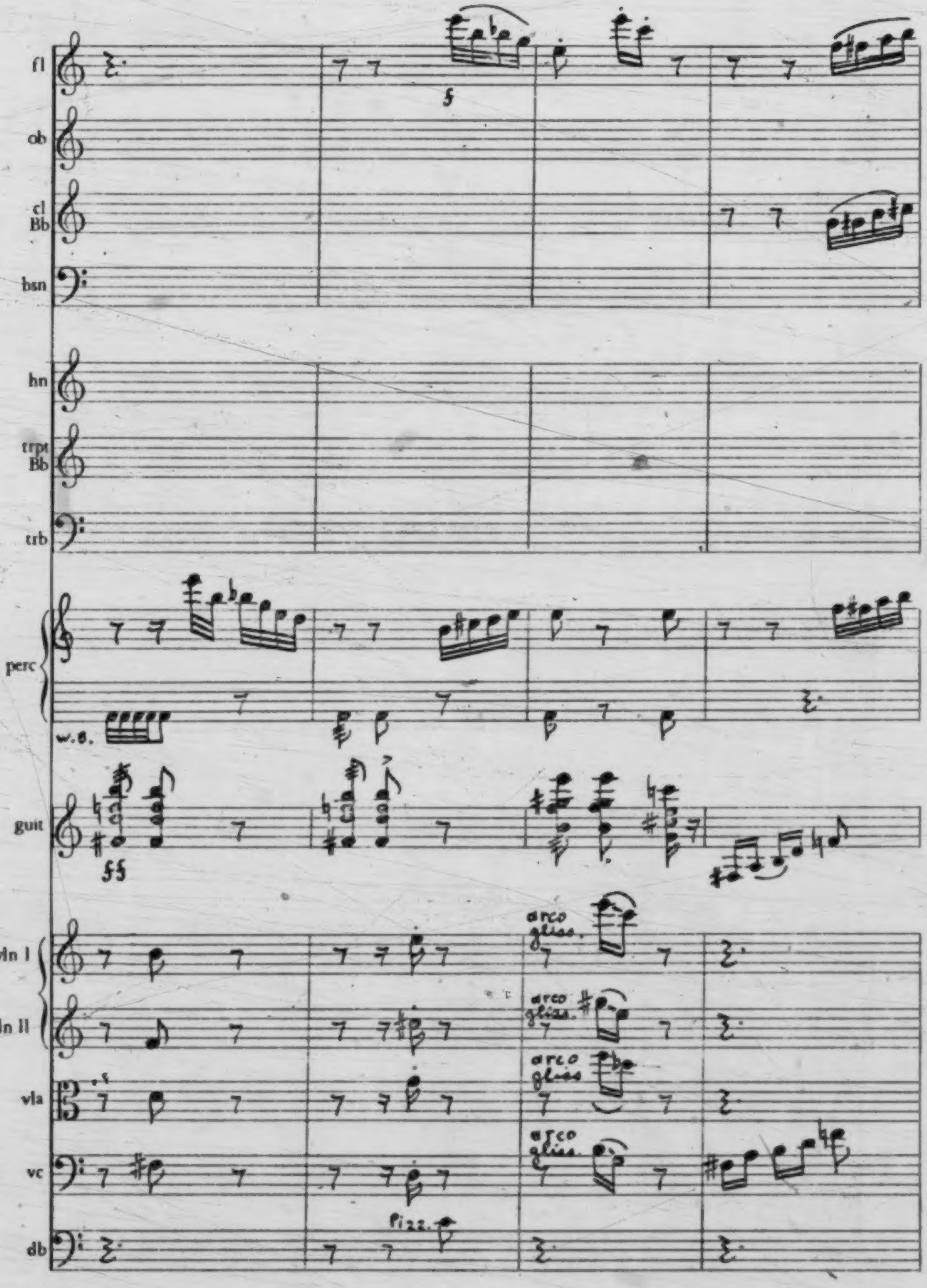

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
♩=♪
4/8
p
mp
mf
pp subito
f
pp
arco
sul tasto

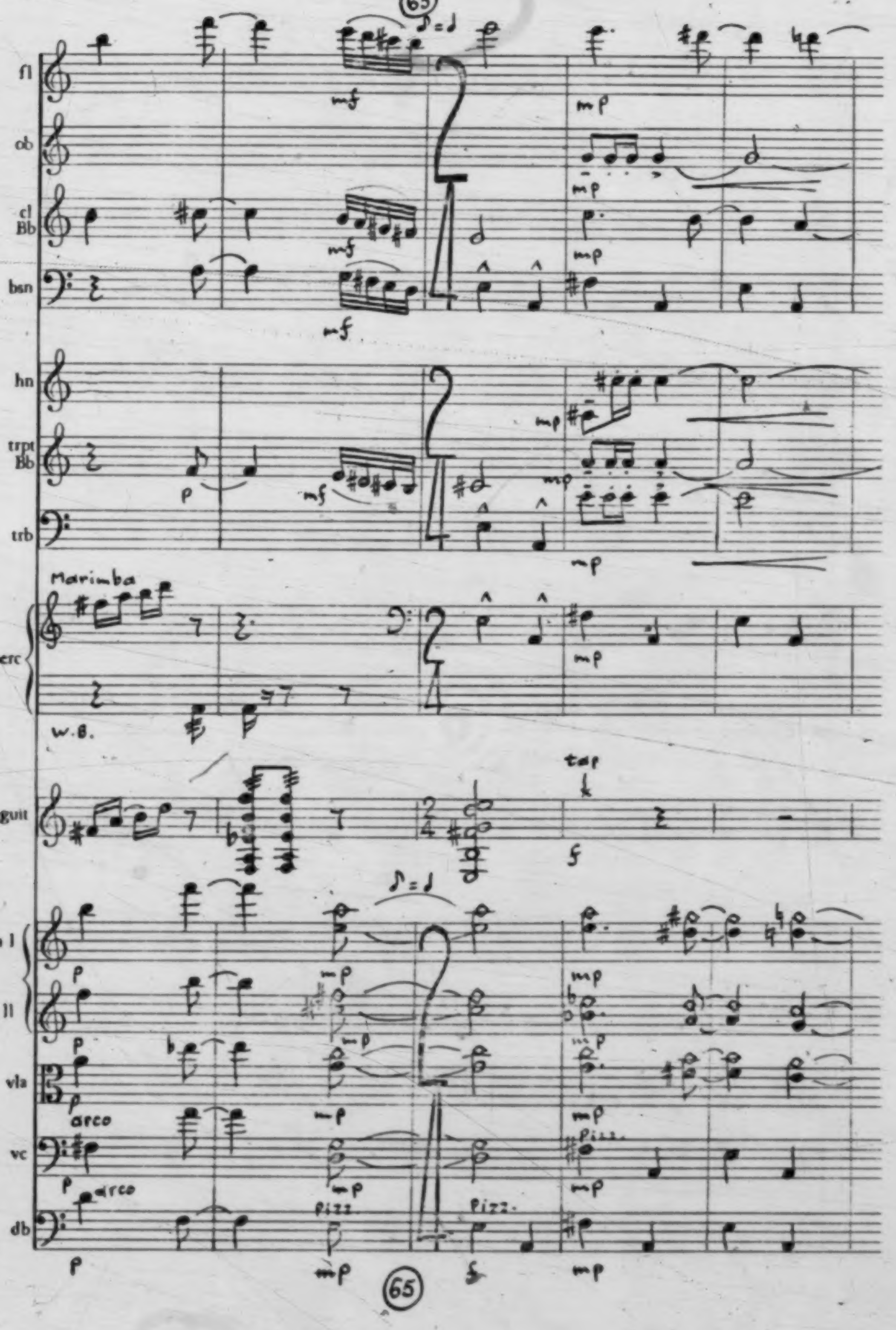

46
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
pp
Pizz.
arco
ppp
p
46

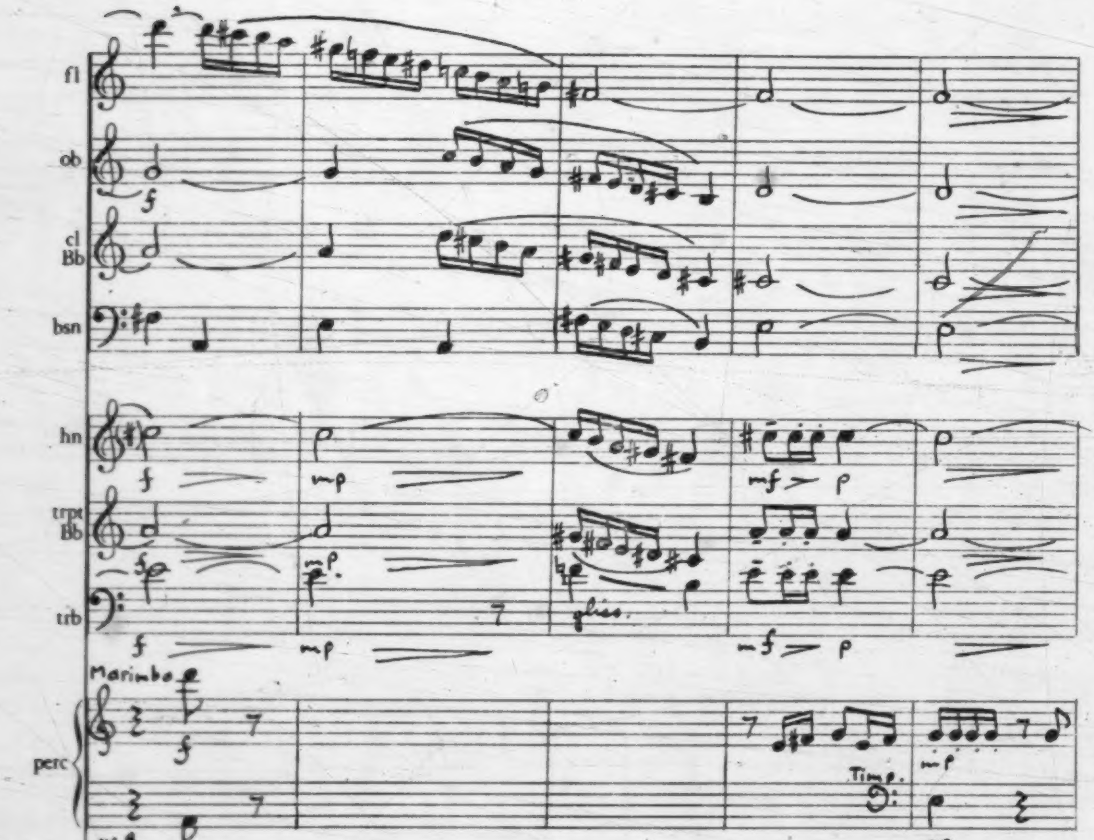

fl
ob
pp
mf
cl Bb
bsn
hn
trpt Bb
trb
gliss.
Marimba
pp
S.D.
p
perc
guit
vln I
vln II
p
vla
vc
db
pp

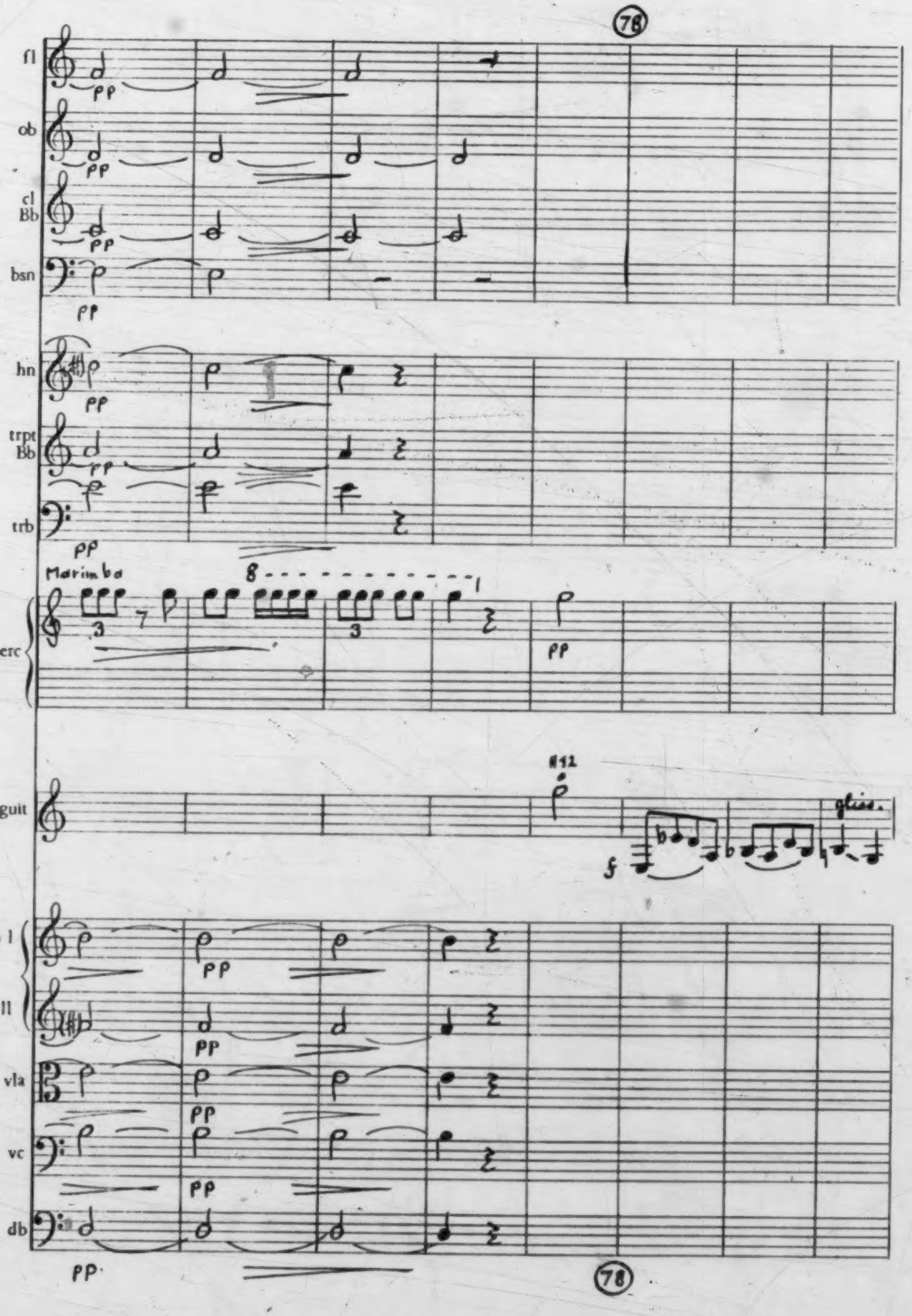

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
tr
glis.
Marimba
S.D.
W.B.
Pizz.
arco
glis.
54
3
8

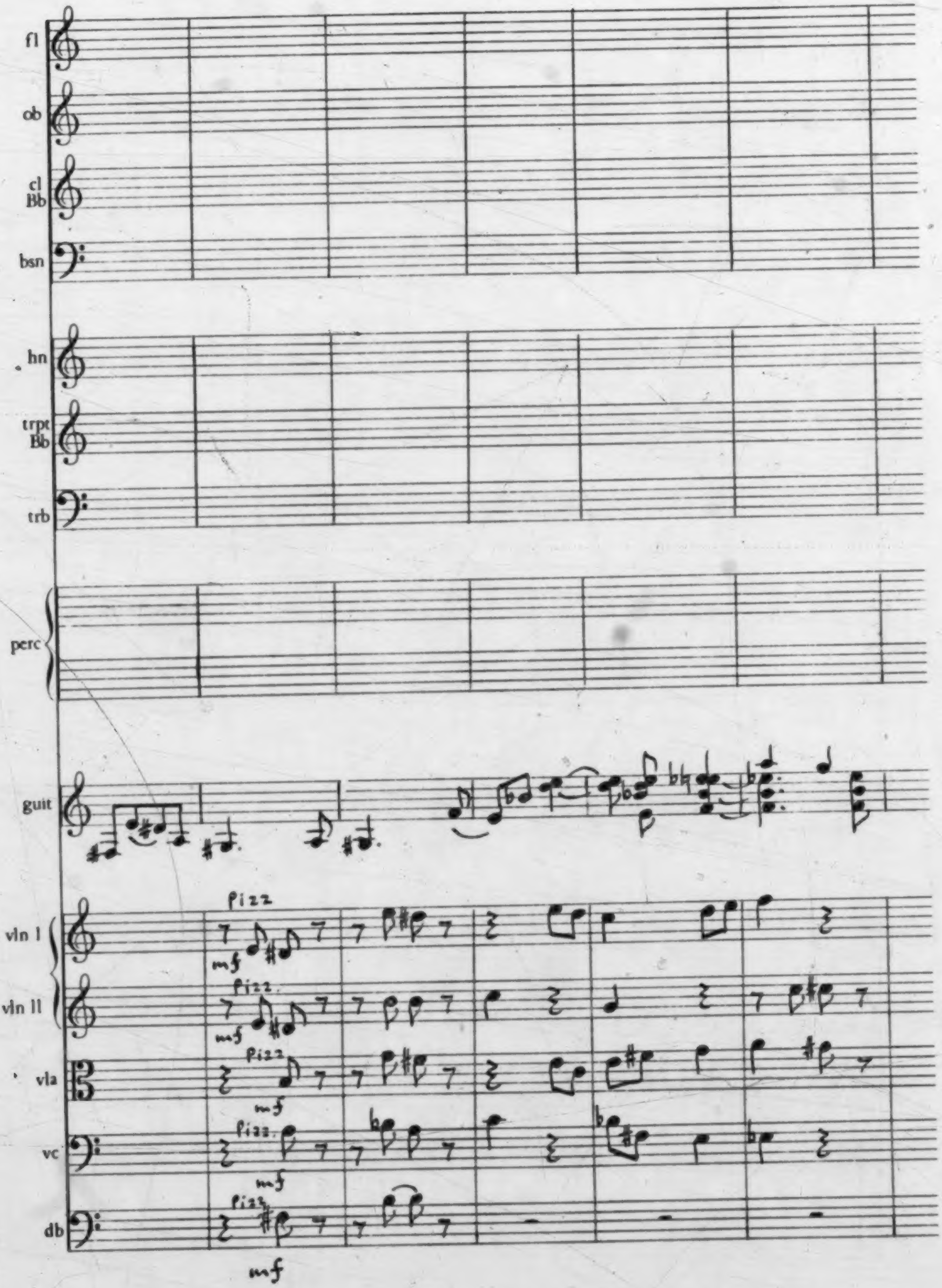

54
fl
ob
cl Bb
bsn.
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
Marimba
S.D.
W.B.
p
pp
gliss.
f
Pizz.
54

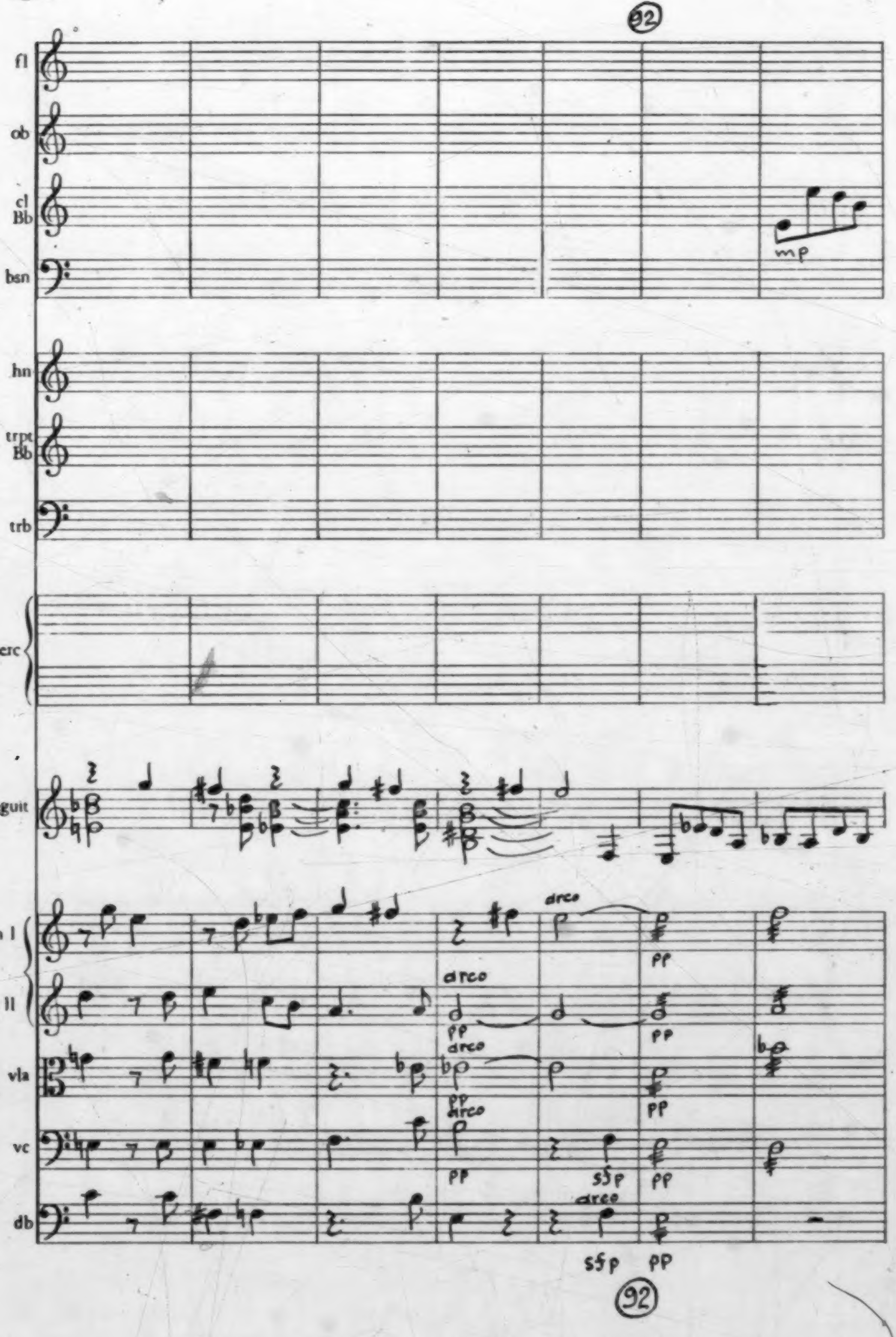

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
w.b.
guit
vln I
vln II
vla
vc
db
f
ff
arco
gliss.
Pizz.

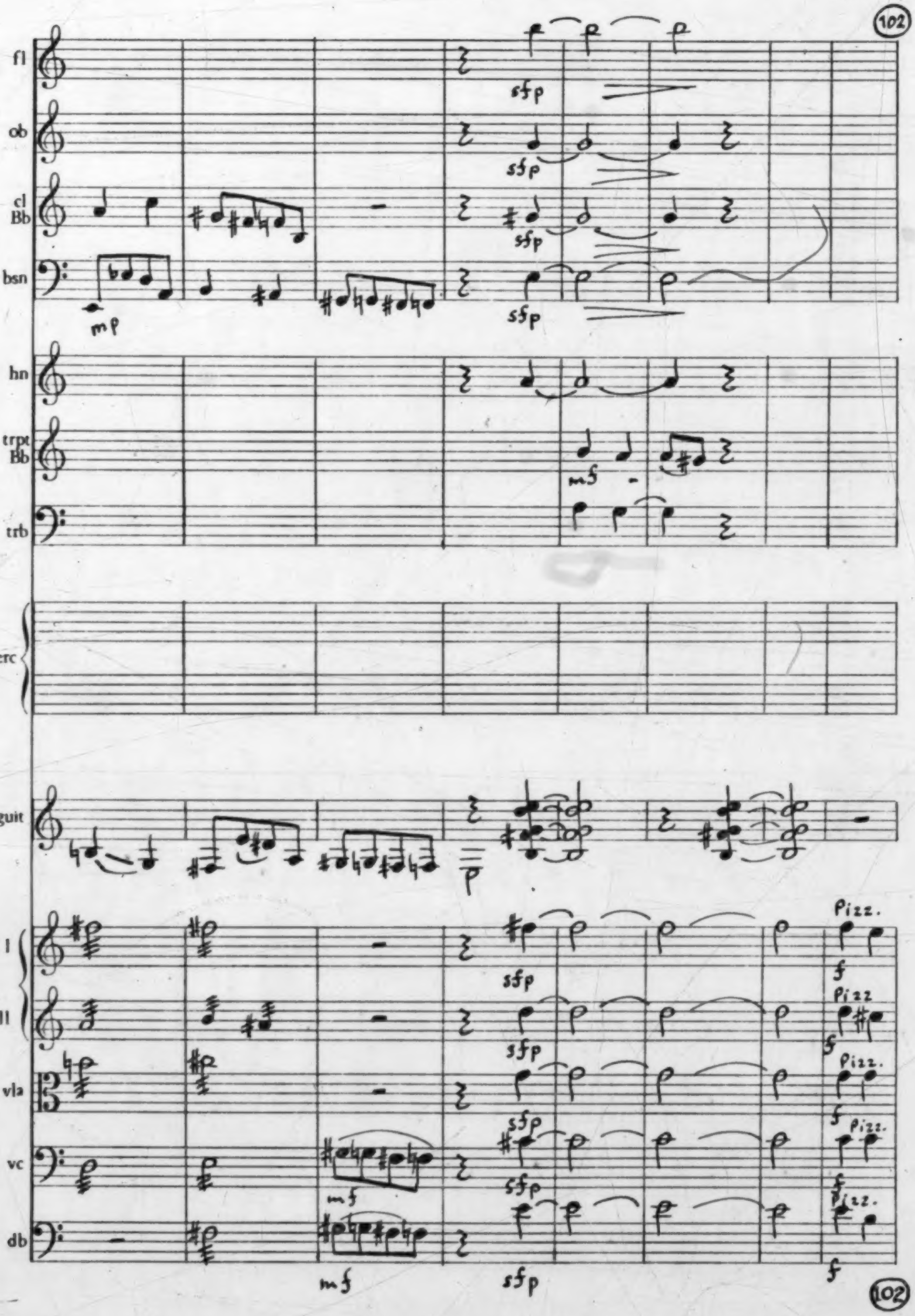

65
♪ = ♩
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Marimba
W.B.
guit
tap
vln I
vln II
vla
vc
db
arco
pizz.
mf
mp
p
f
65

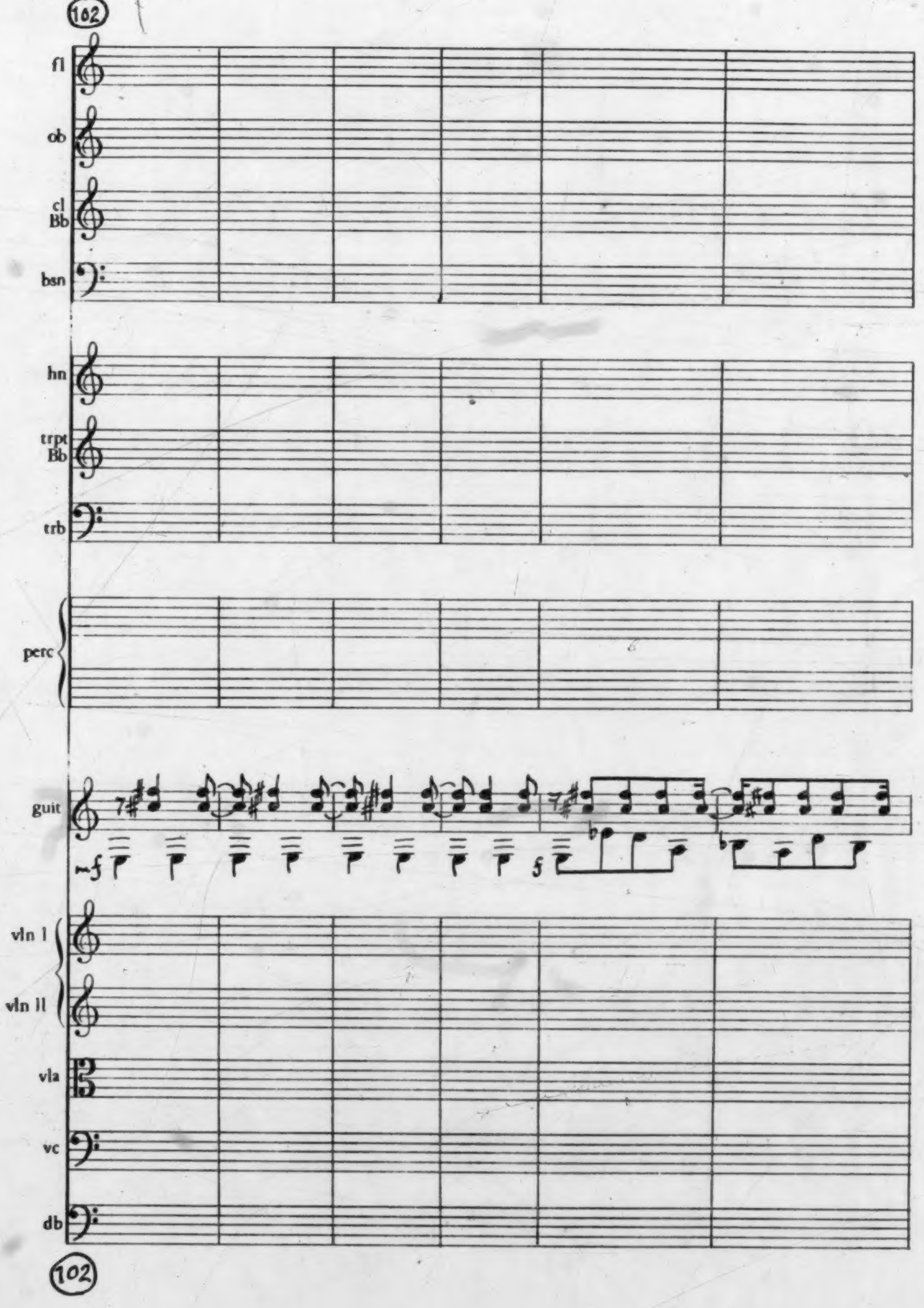

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
W.B.
Timp.
guit
vln I
vln II
vla
vc
db
arco
arco
gliss.
f
mp
mf
p
pp

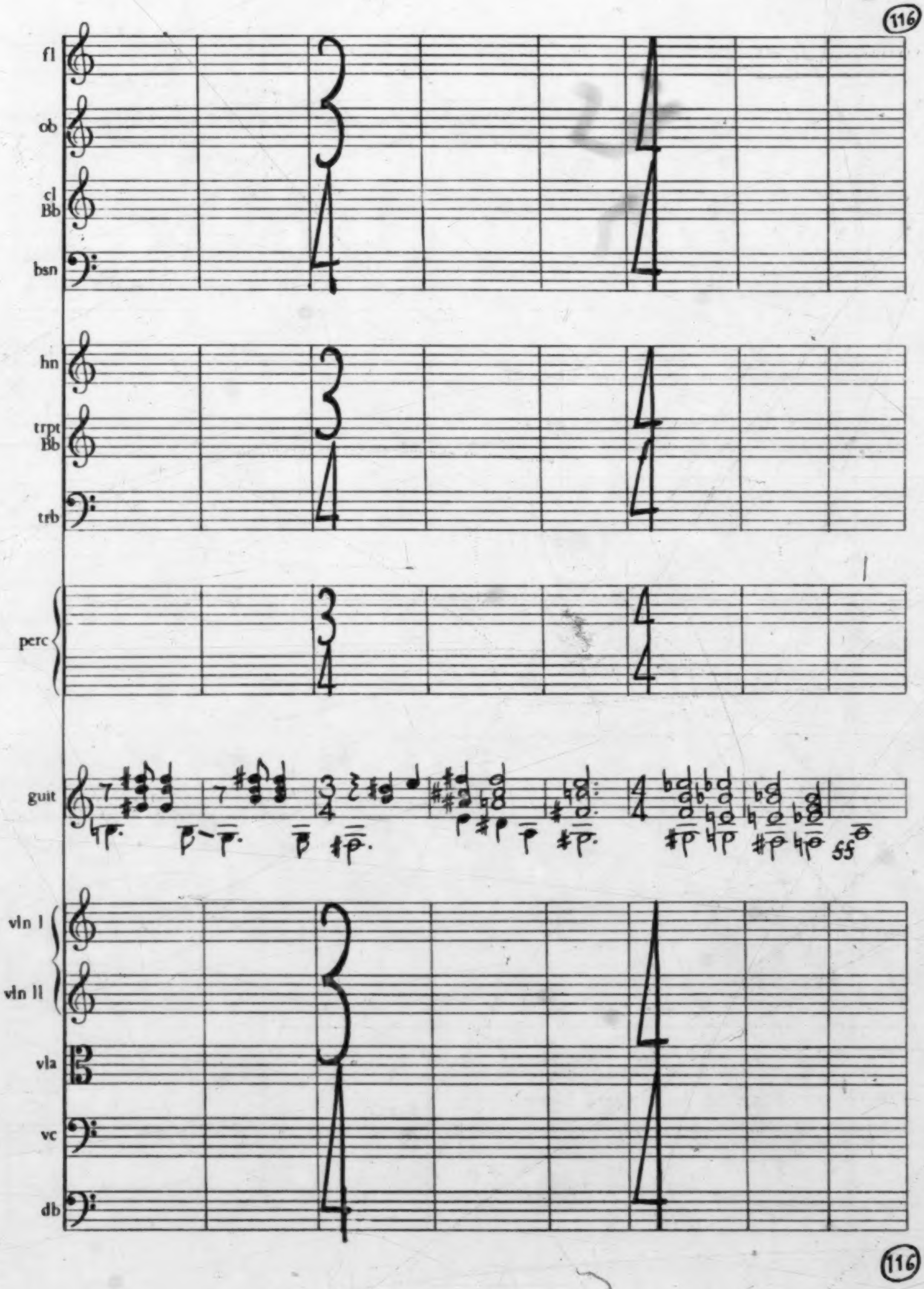

78
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
Marimba
perc
guit
#12
gliss.
vln I
vln II
vla
vc
db
pp
f
78

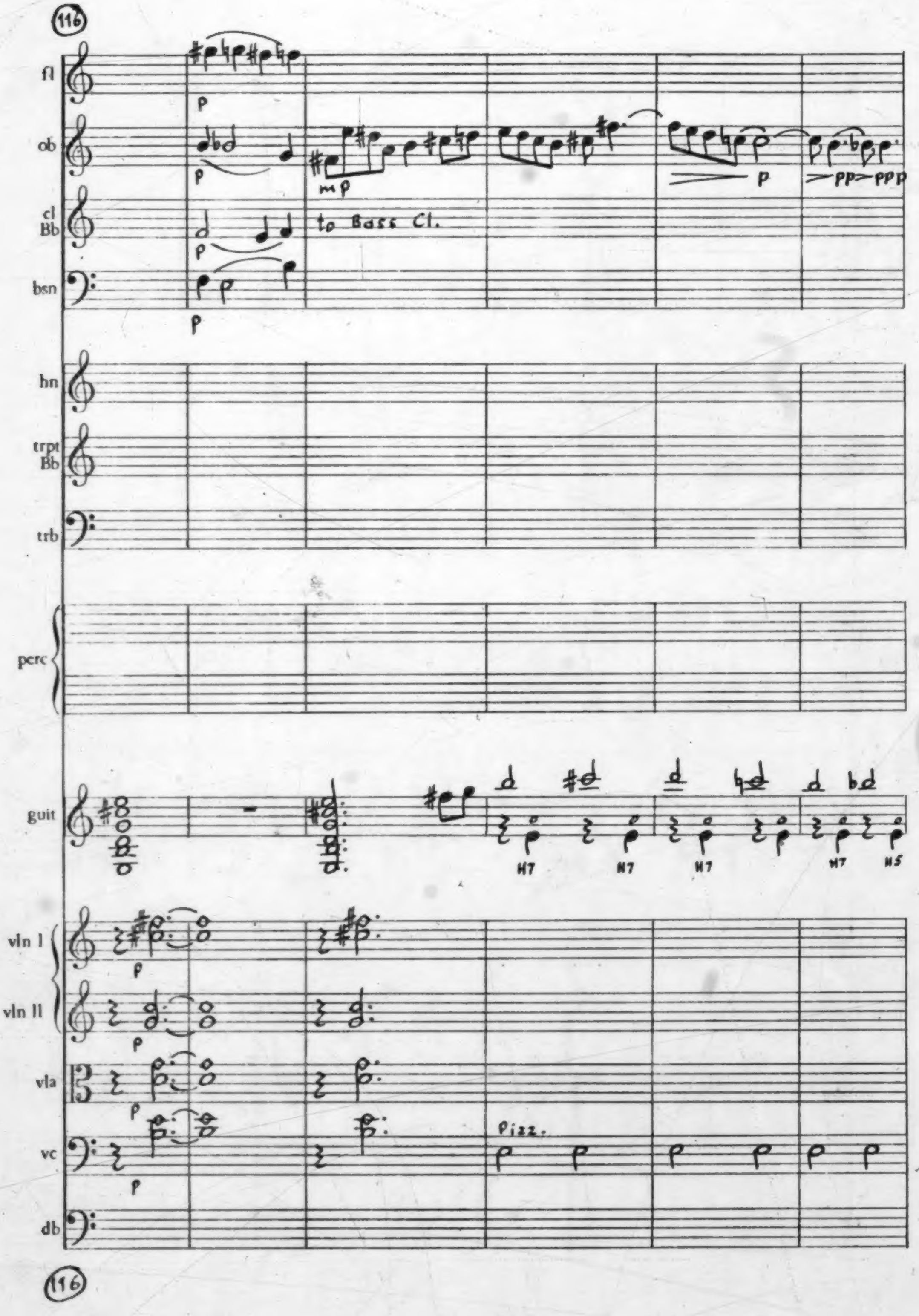

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
pizz
mf
pizz.
mf
pizz
mf
pizz.
mf
pizz
mf

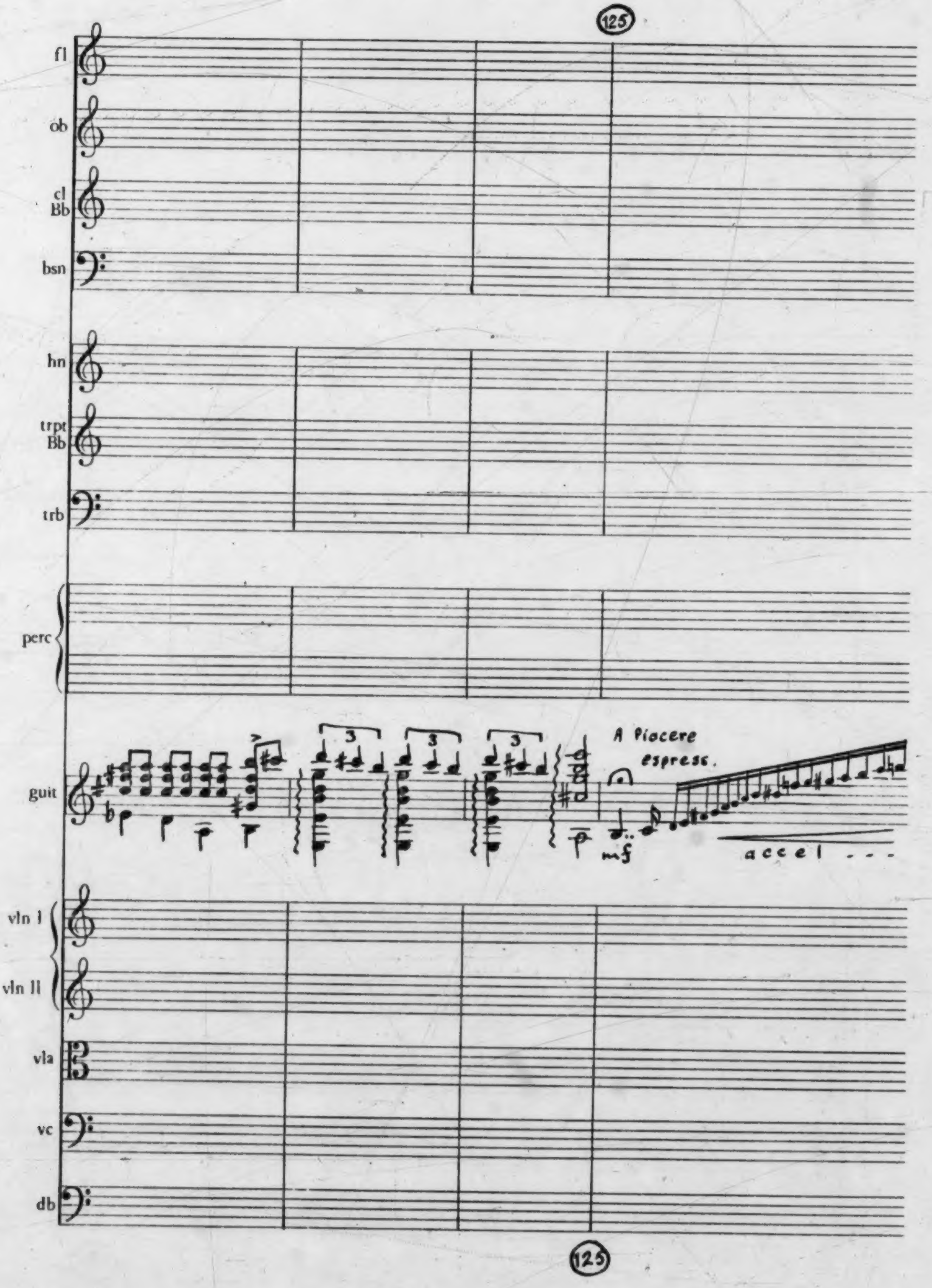

92
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
arco
arco
pp
pp
arco
pp
arco
pp
pp
sfp
pp
arco
sfp
pp
pp
92

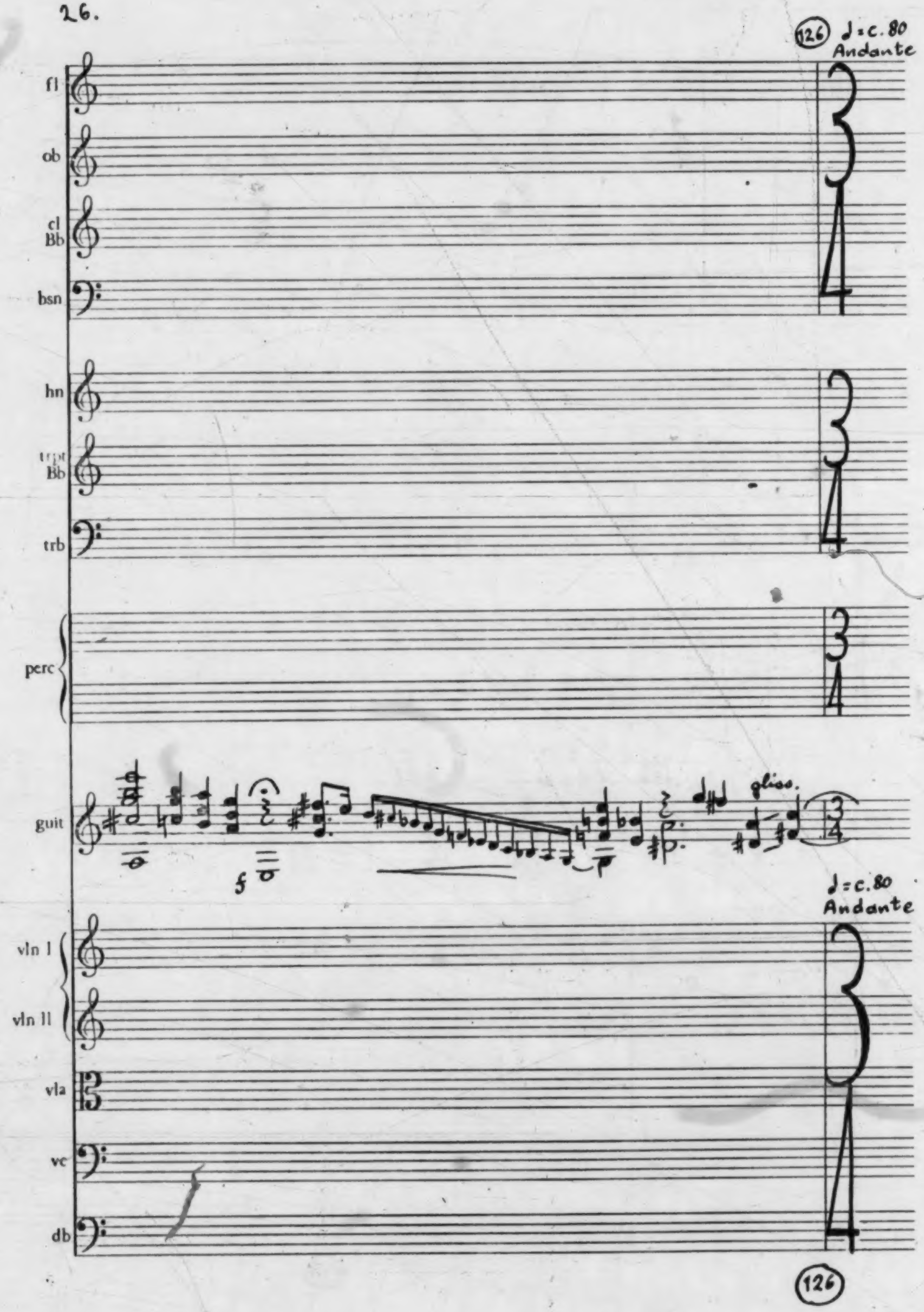

102
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
sfp
mf
Pizz.
f
102

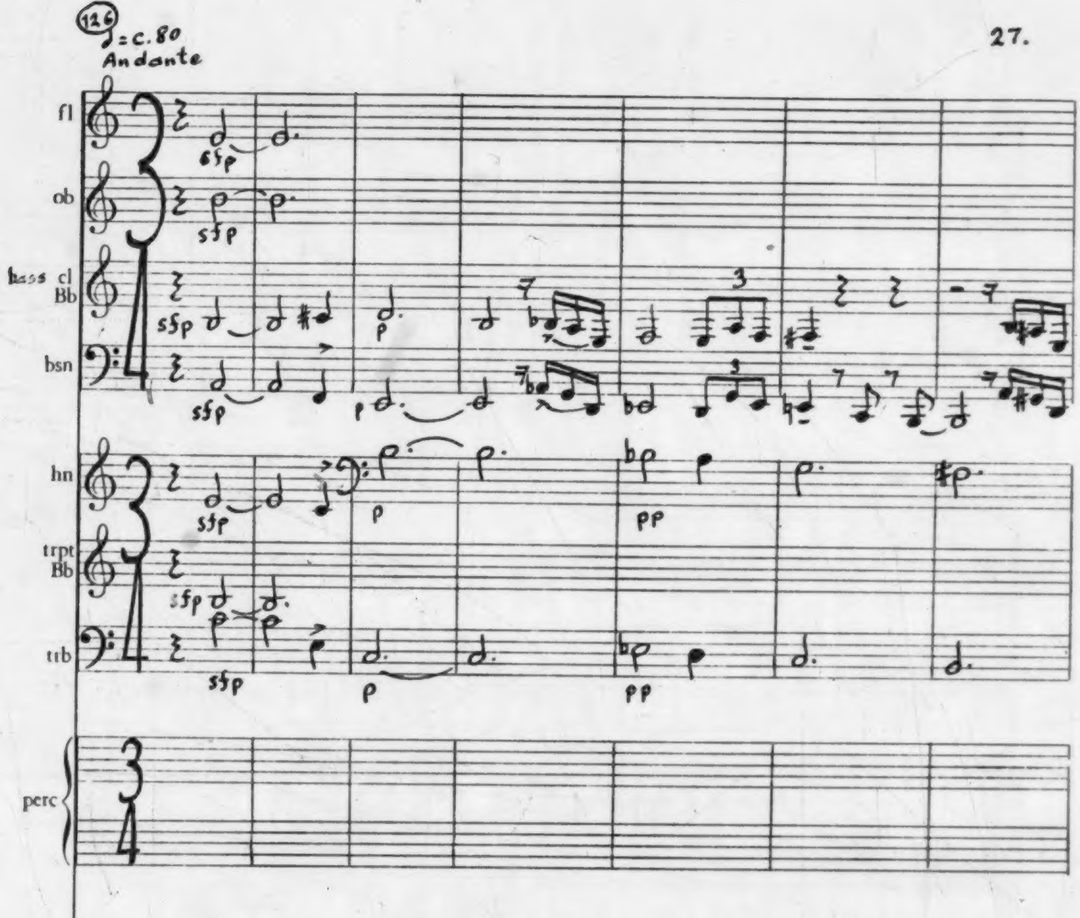

102
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
f
5
vln I
vln II
vla
vc
db
102


116
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
116

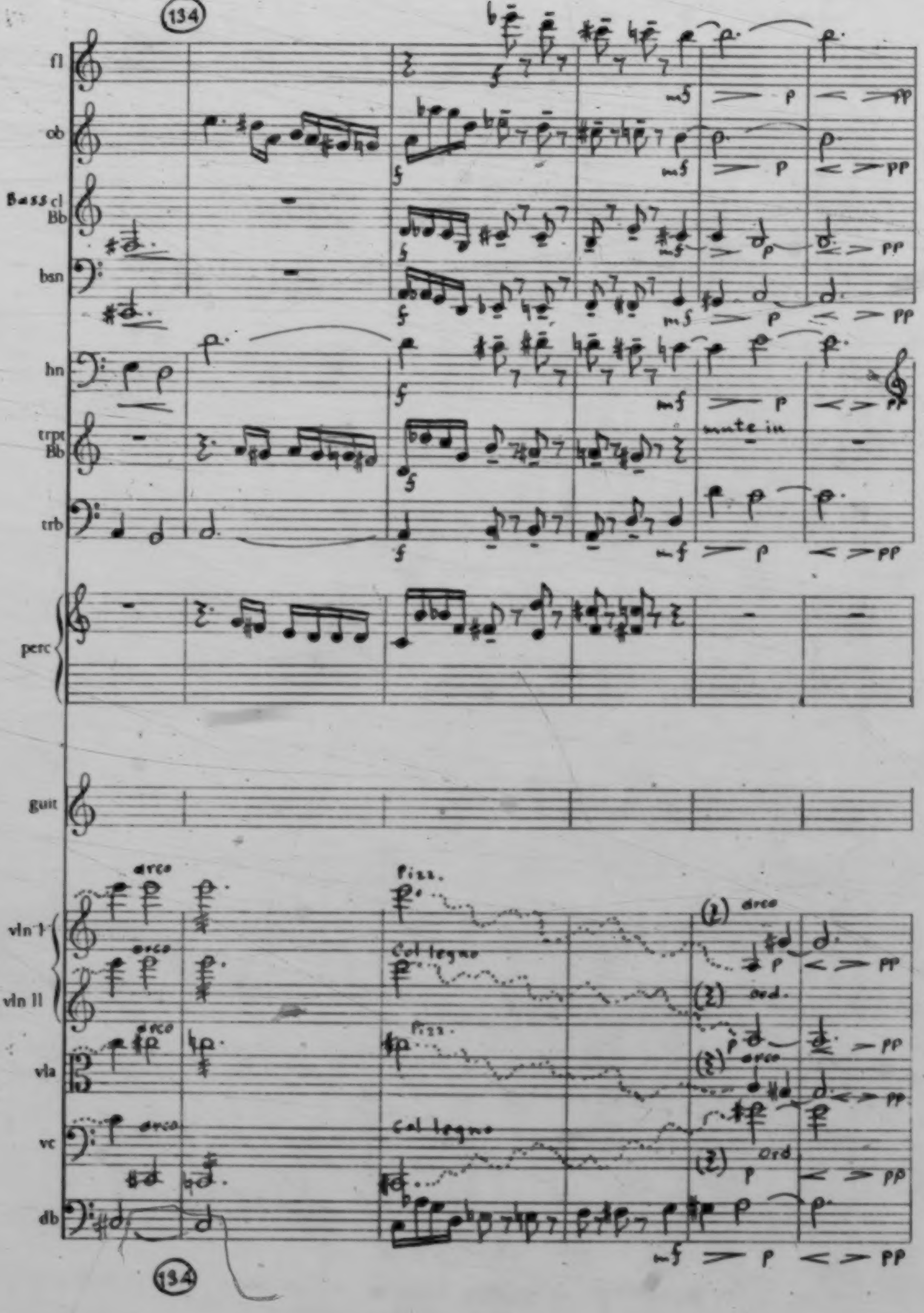

116
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
p
mp
p
pp
ppp
to Bass Cl.
p
p
H7
H7
H7
H7
H7
H5
p
p
p
p
Pizz.
116

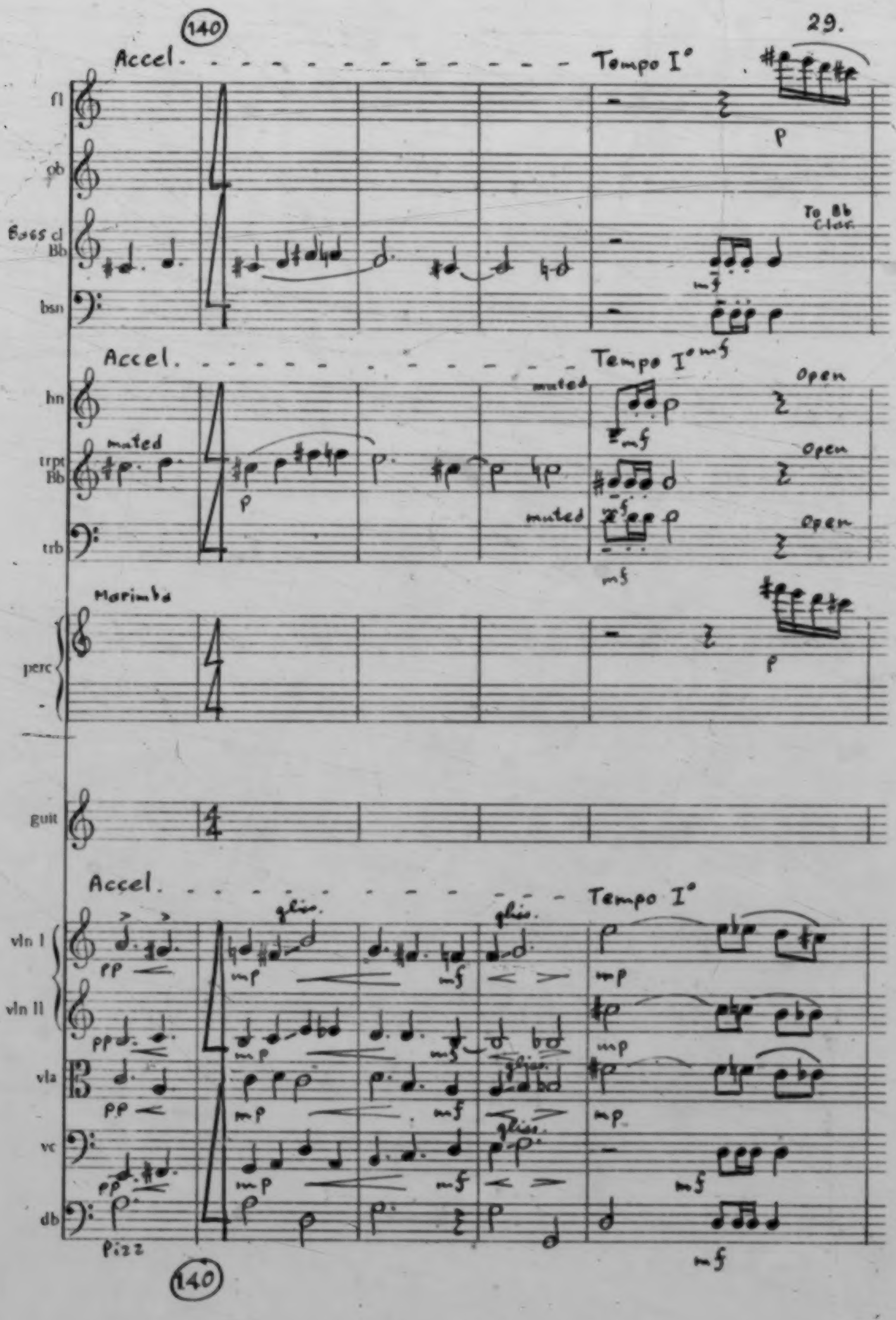

125
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
3
3
3
A Piacere
espress.
mf
accel ...
vln I
vln II
vla
vc
db
125

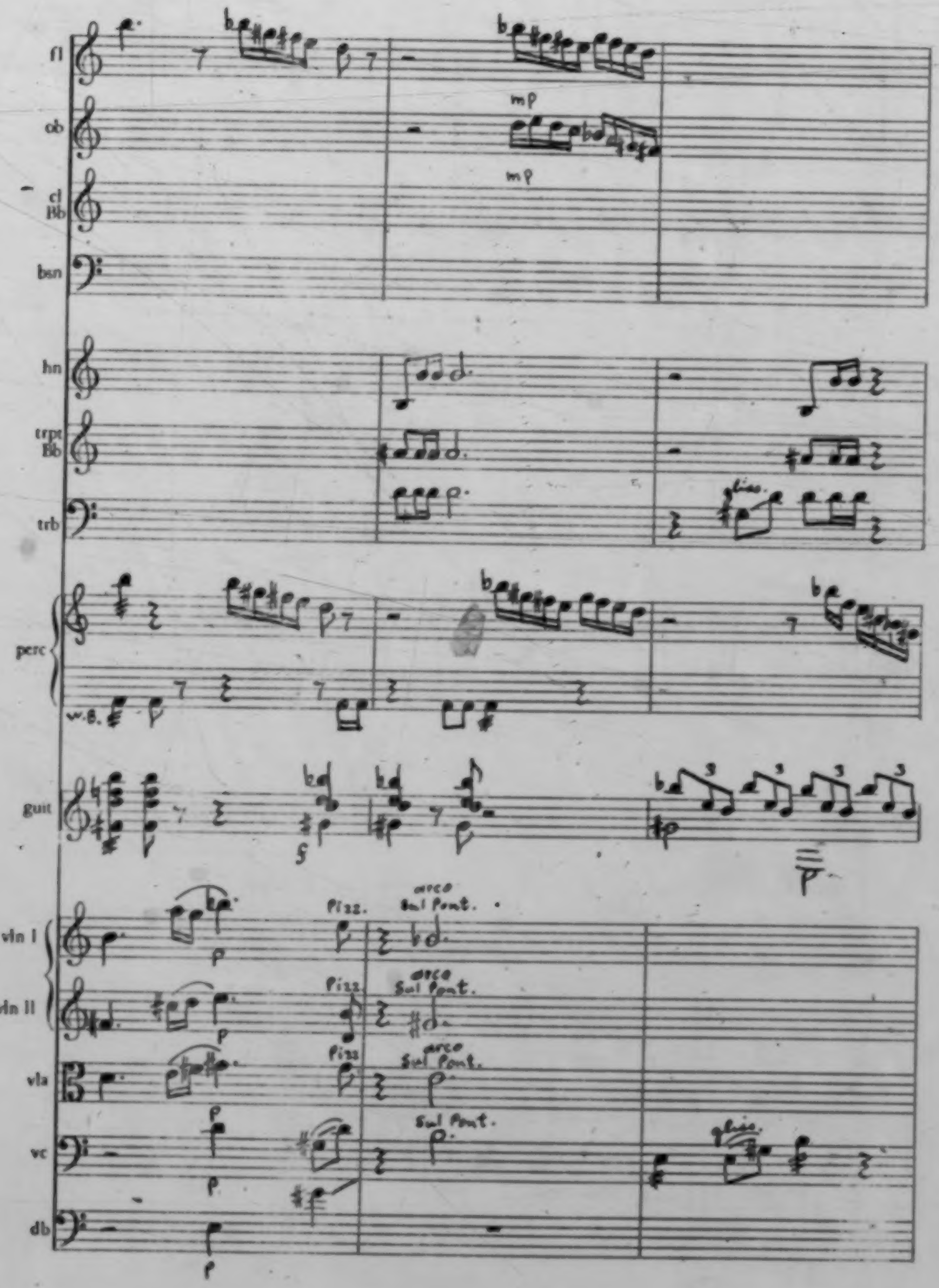

126
♩= c. 80
Andante
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
f
gliss.
♩= c. 80
Andante
vln I
vln II
vla
vc
db
126

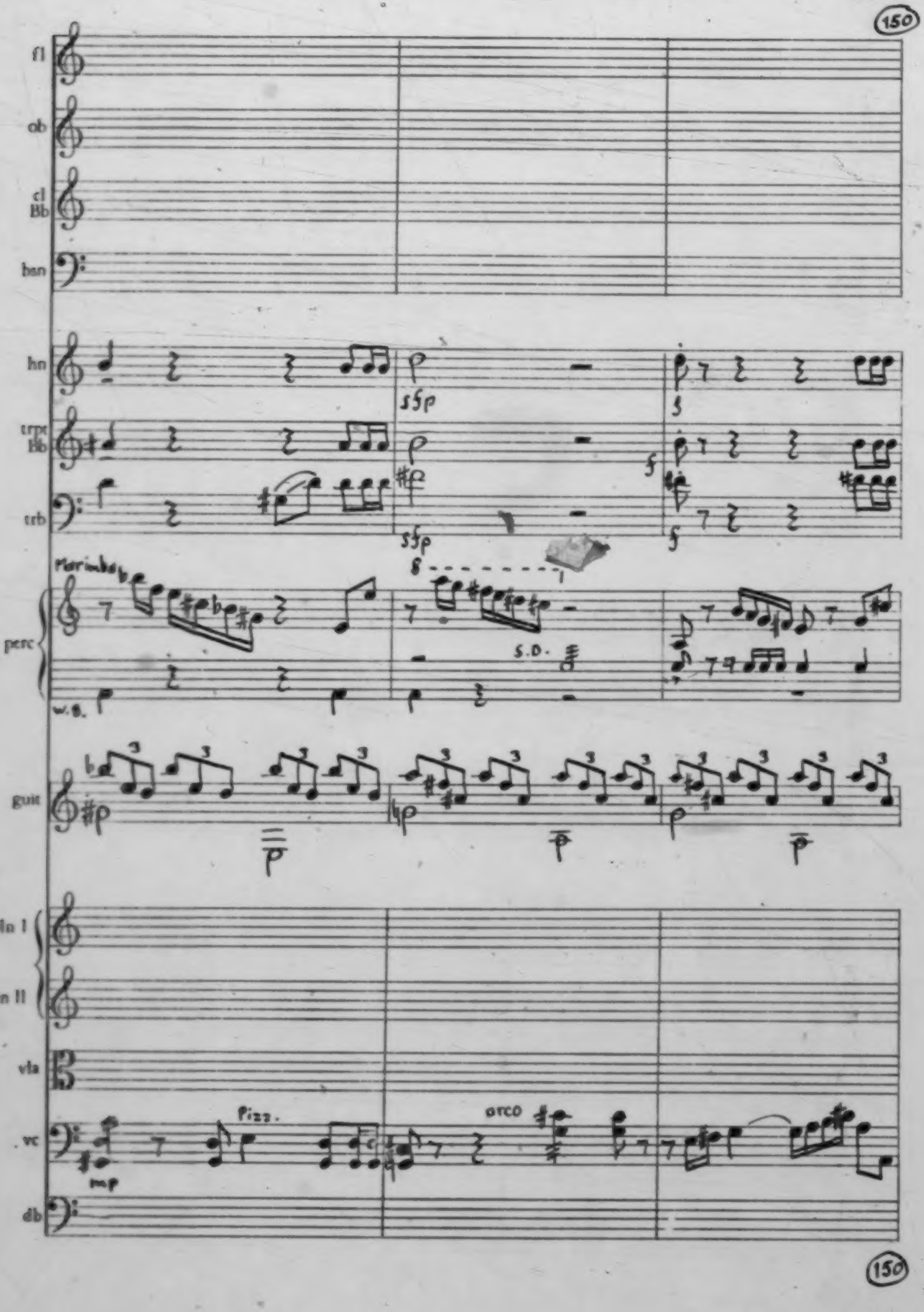

126
♩= c.80
Andante
fl
ob
bass cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
p
pp
mf
Div.
Non div.
Pizz.
Col legno
*
126

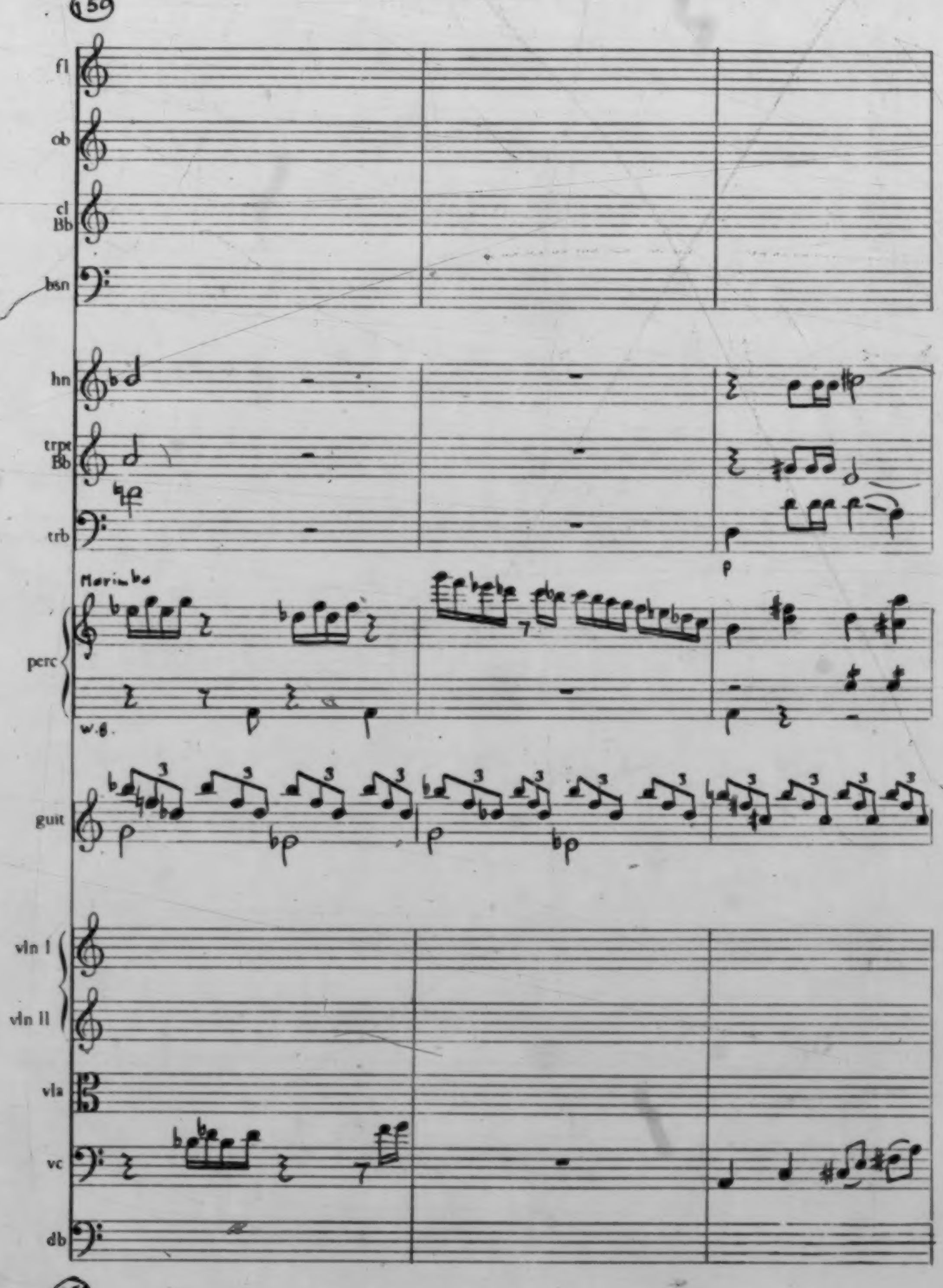
* Strings play any series of pitches lying between the written notes.

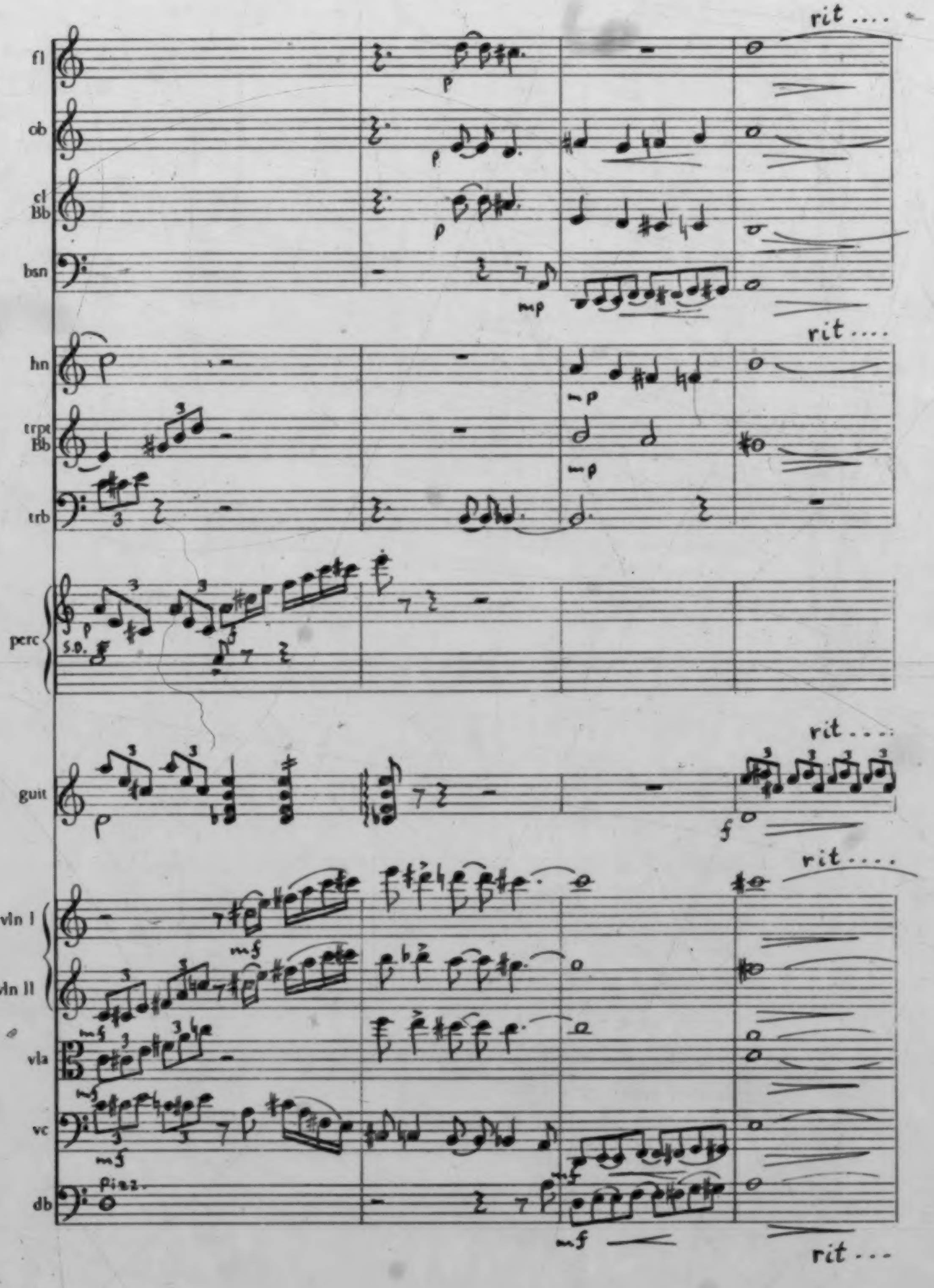

134
fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
arco
Pizz.
Col legno
mute in
ord.
f
mf
p
pp
134

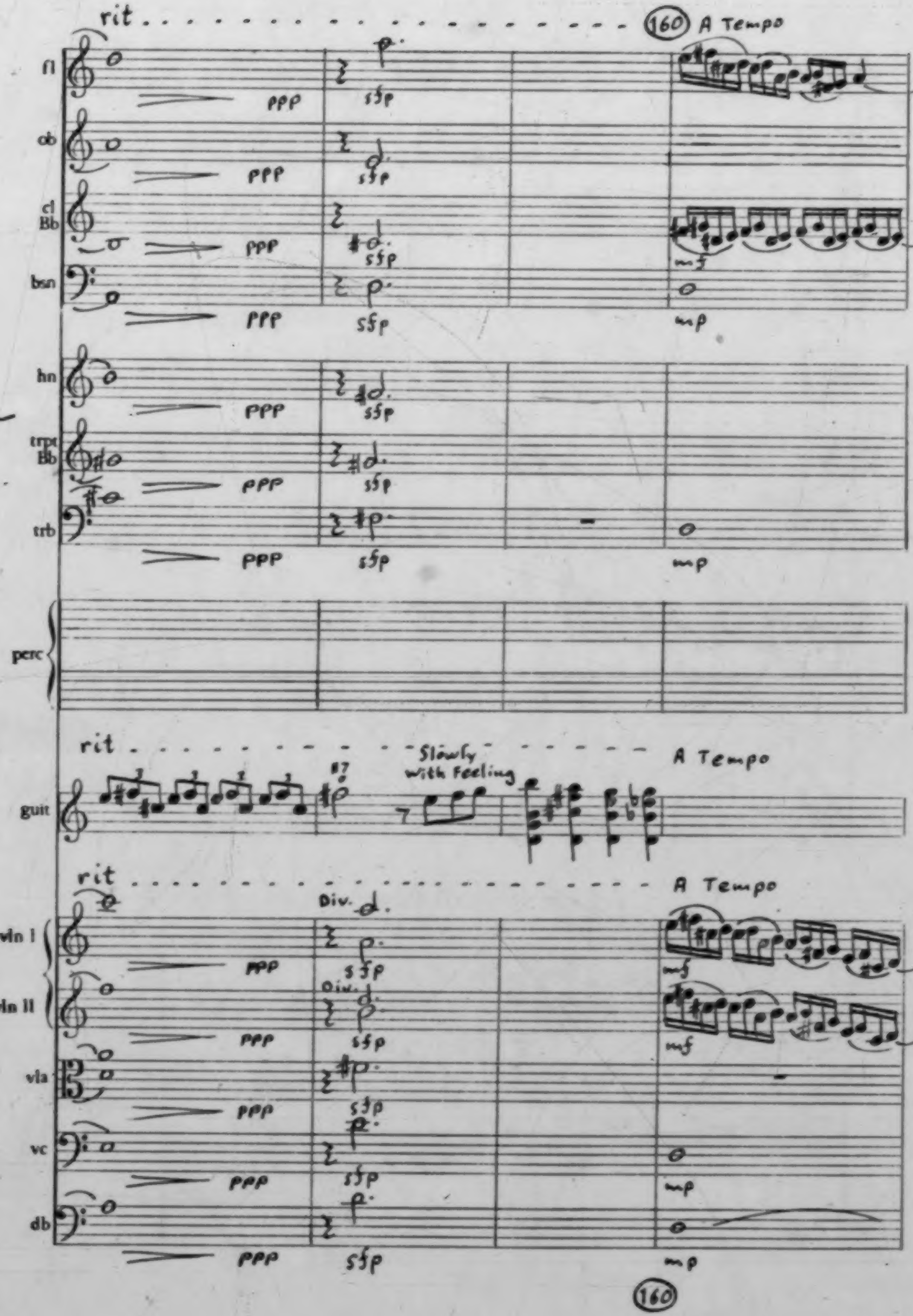

140
Accel.
Tempo I°
fl
p
ob
Bass cl Bb
mf
To Bb Clar.
bsn
mf
Accel.
Tempo I°
hn
muted
mf
Open
trpt Bb
muted
p
Open
trb
muted
mf
Open
perc
Marimba
p
guit
Accel.
Tempo I°
vln I
pp
mp
mf
gliss.
vln II
pp
mp
mf
vla
pp
mp
mf
gliss.
vc
pp
mp
mf
gliss.
db
Pizz
mf
140

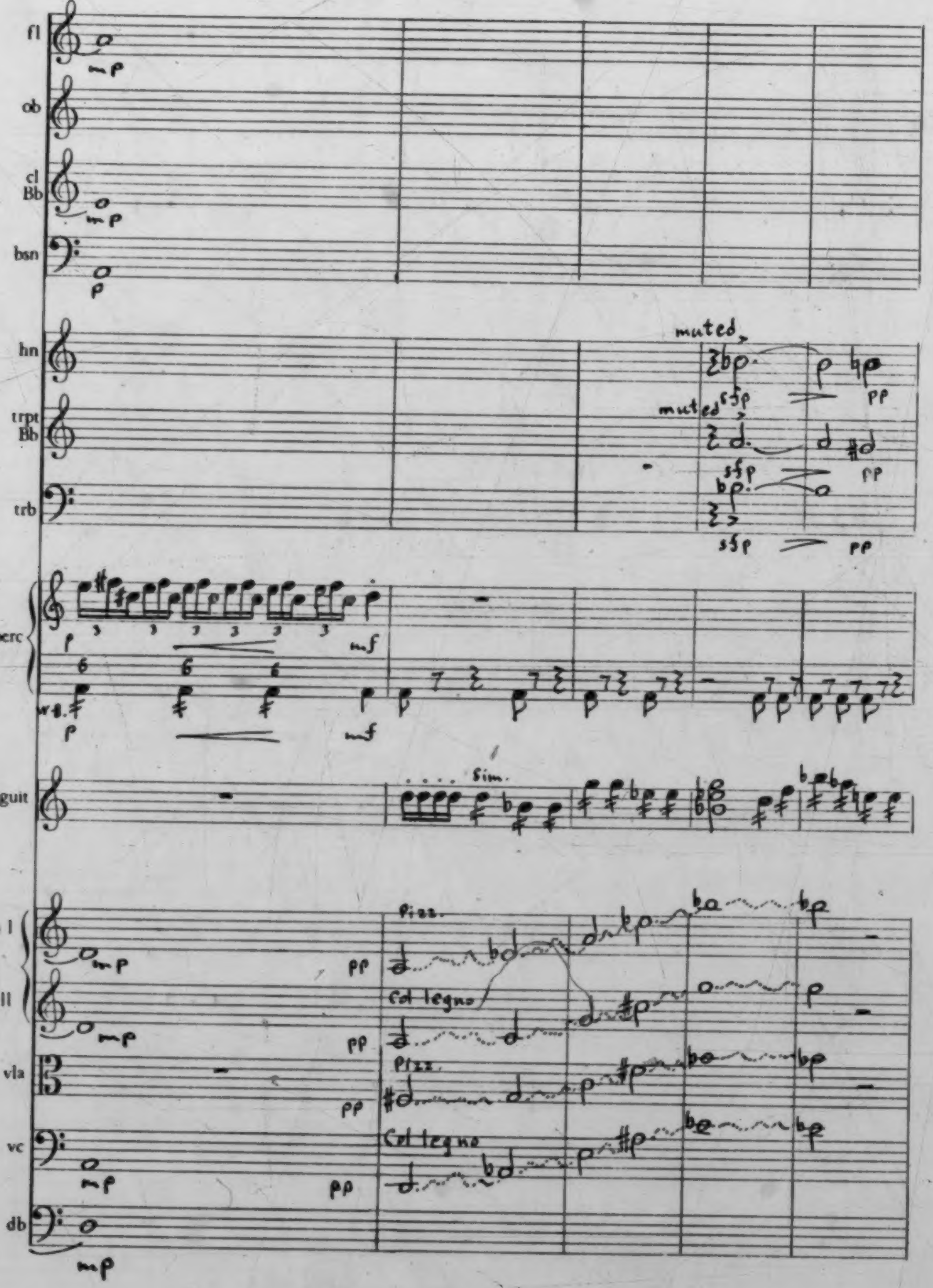

fl
mp
ob
mp
cl Bb
bsn
hn
trpt Bb
trb
gliss.
perc
W.B.
guit
3
3
3
3
p
vln I
pizz.
arco Sul Pont.
p
vln II
pizz.
arco Sul Pont.
p
vla
pizz.
arco Sul Pont.
vc
p
Sul Pont.
gliss.
db
p

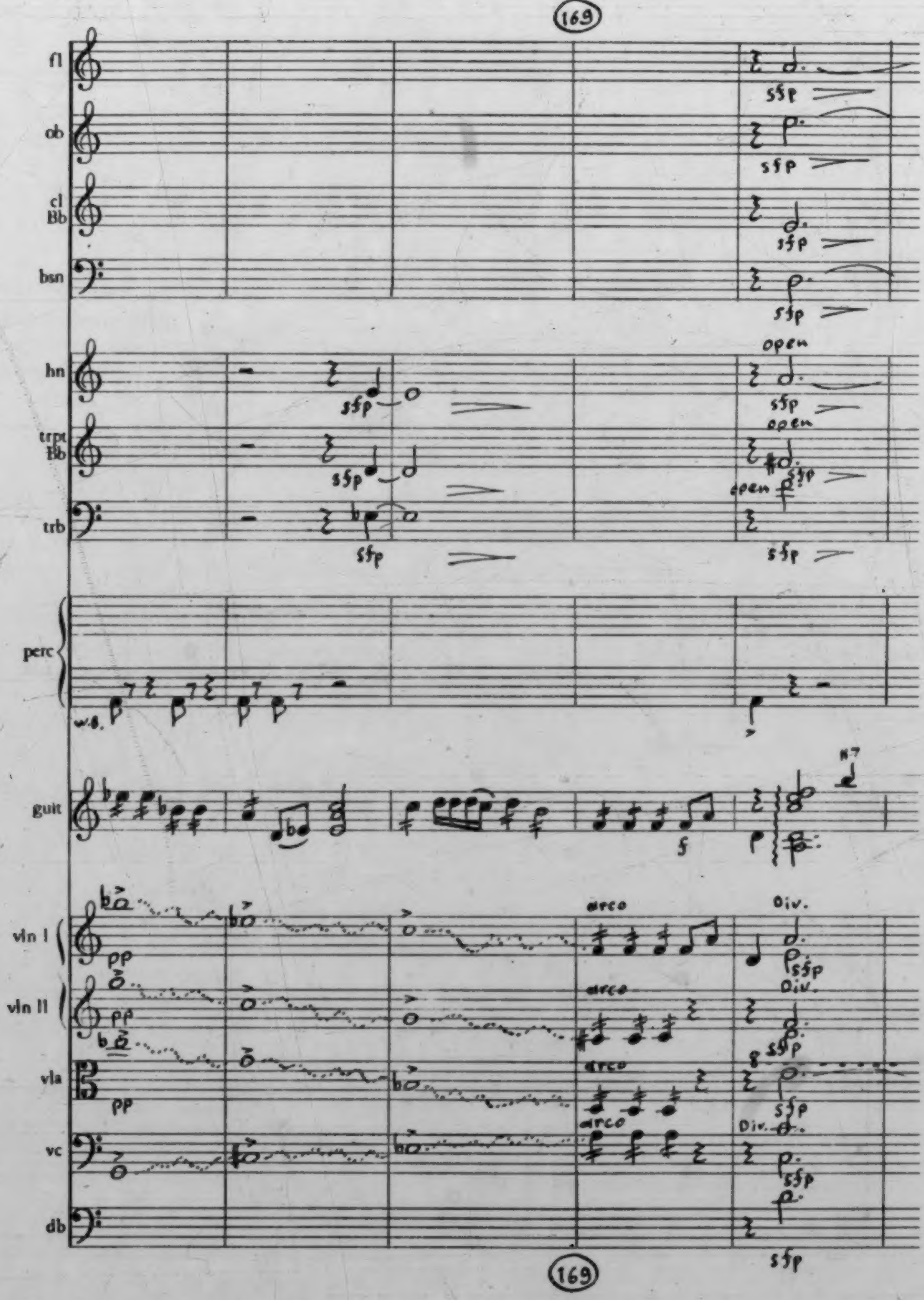

150
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
sfp
sfp
f
f
f
perc
Marimba
8
S.D.
W.B.
guit
3
vln I
vln II
vla
vc
db
pizz.
arco
mp
150

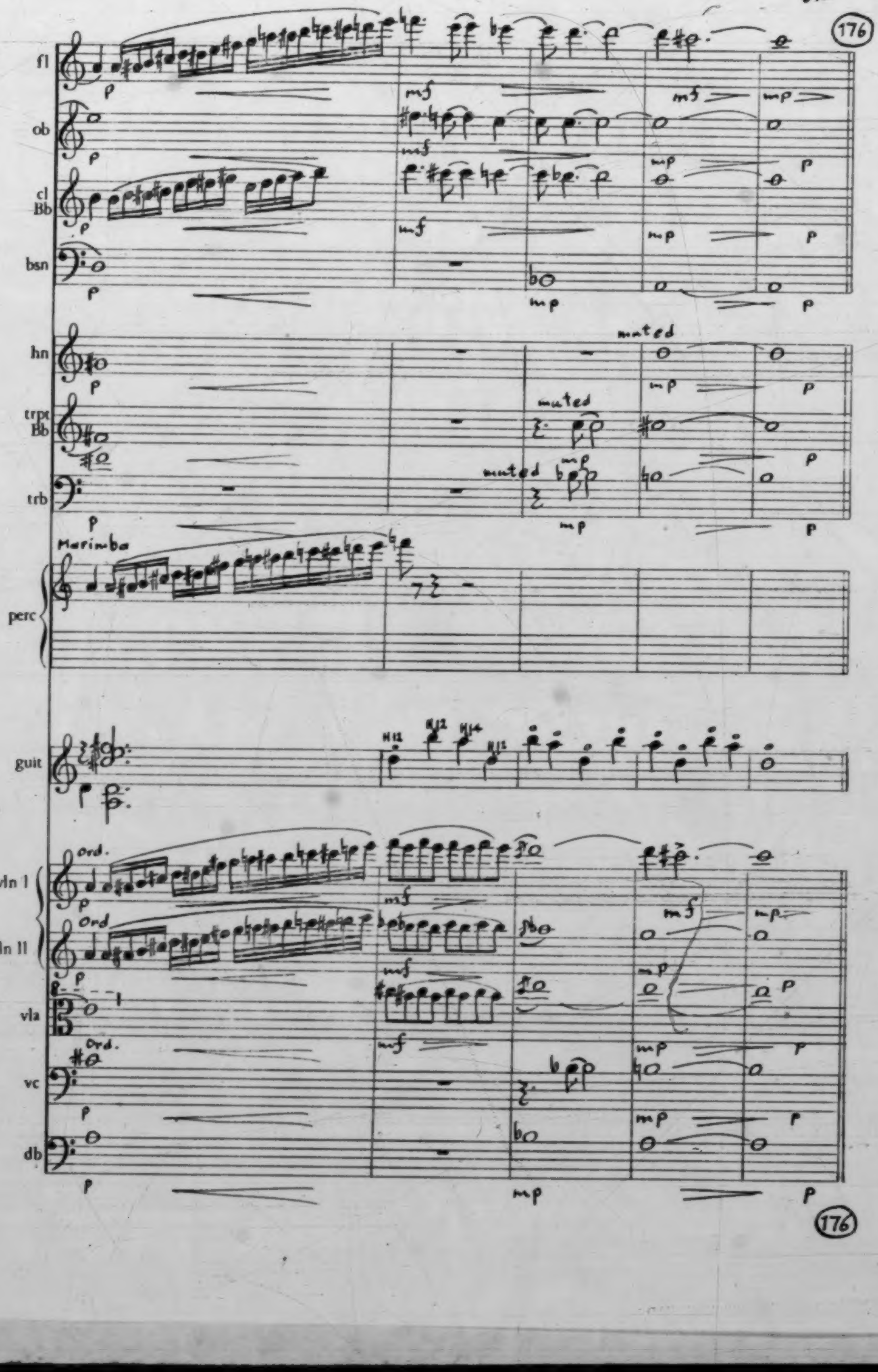

150
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
p
Marimba
perc
W.B.
3
guit
vln I
vln II
vla
vc
db
150

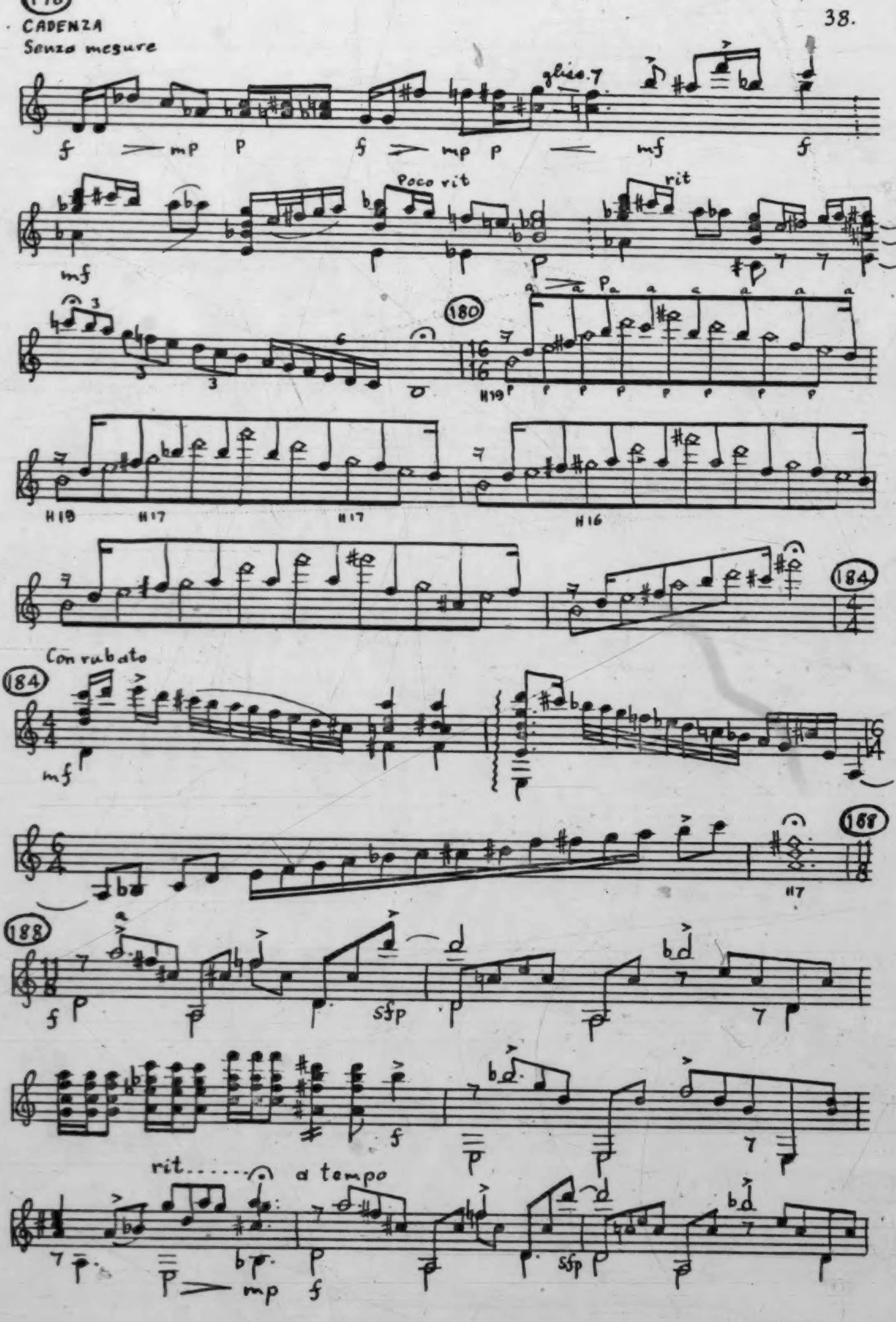

rit ....
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
S.D.
guit
vln I
vln II
vla
vc
db
Pizz.
p
mp
mf
f
3
rit ....
rit ....
rit ....
rit ...

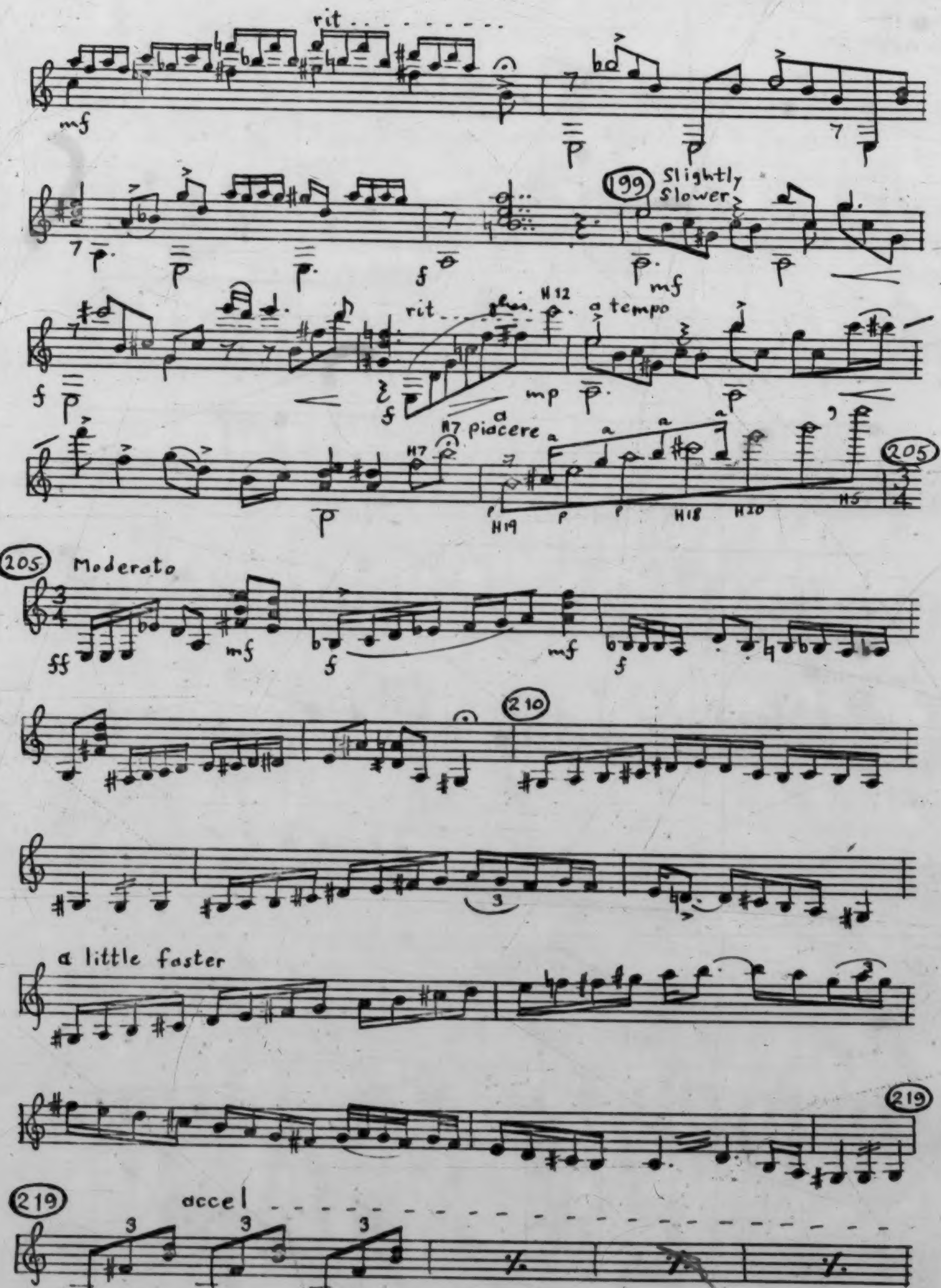

rit
160
A Tempo
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
ppp
sfp
mf
mp
Slowly with Feeling
Div.

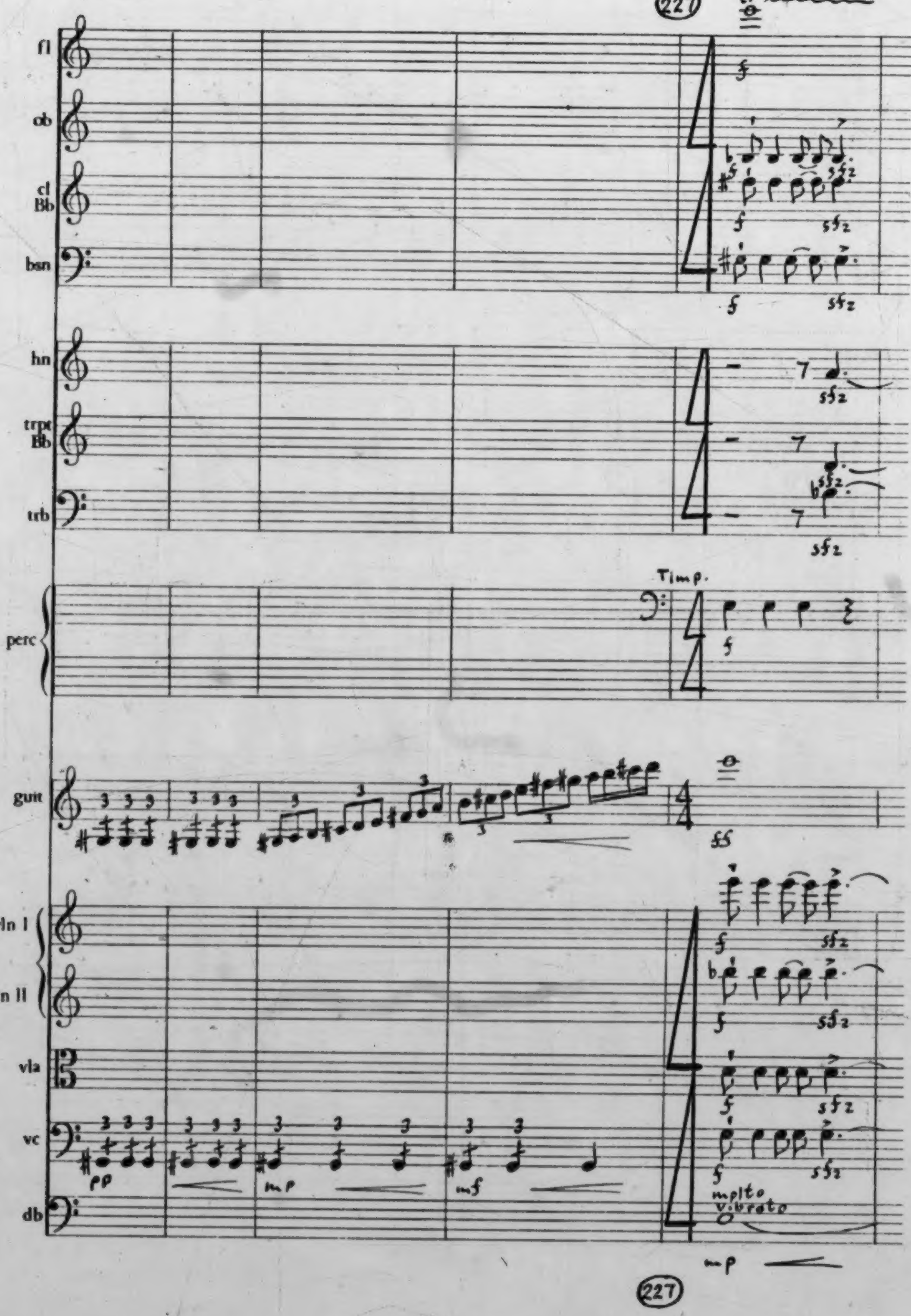

fl
mp
ob
cl Bb
mp
bsn
p
hn
muted
sfp
pp
trpt Bb
muted
sfp
pp
trb
sfp
pp
perc
p
mf
w.B.
p
mf
guit
sim.
vln I
mp
Pizz.
pp
vln II
mp
Col legno
pp
vla
Pizz.
pp
vc
mp
Col legno
pp
db
mp

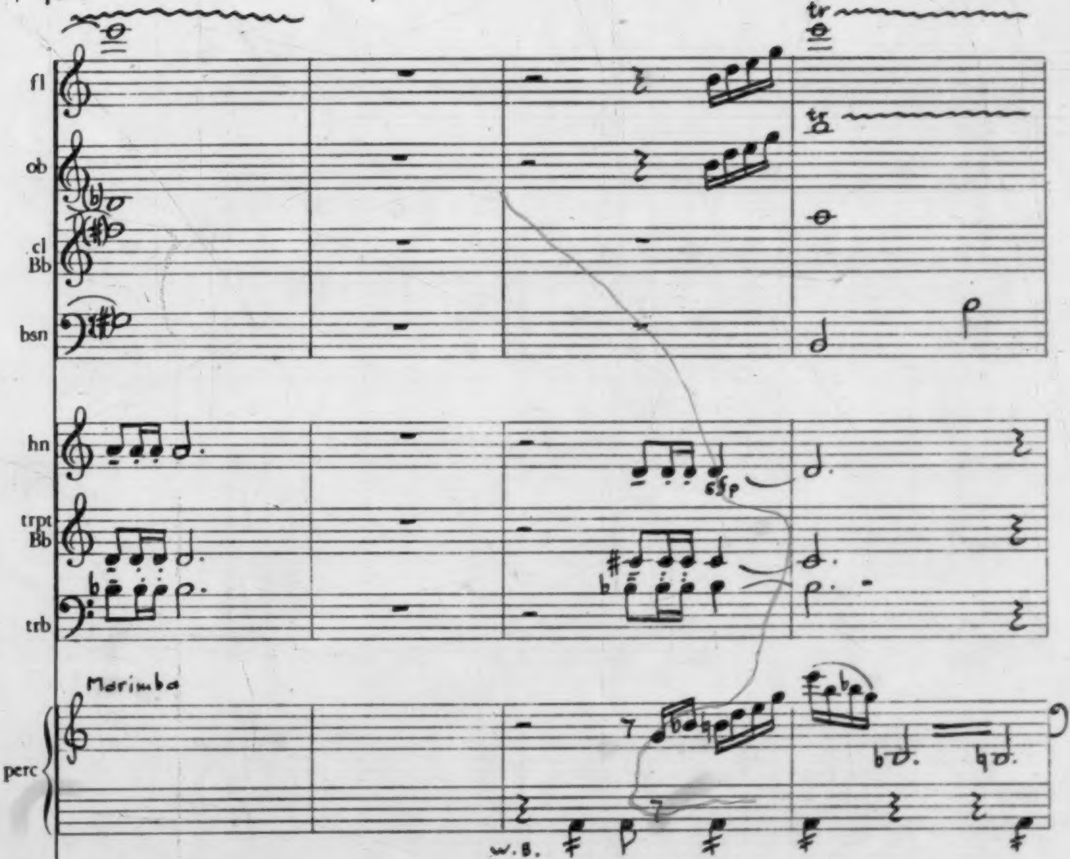

169
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
w.b.
guit
vln I
vln II
vla
vc
db
sfp
open
f
pp
arco
Div.
169

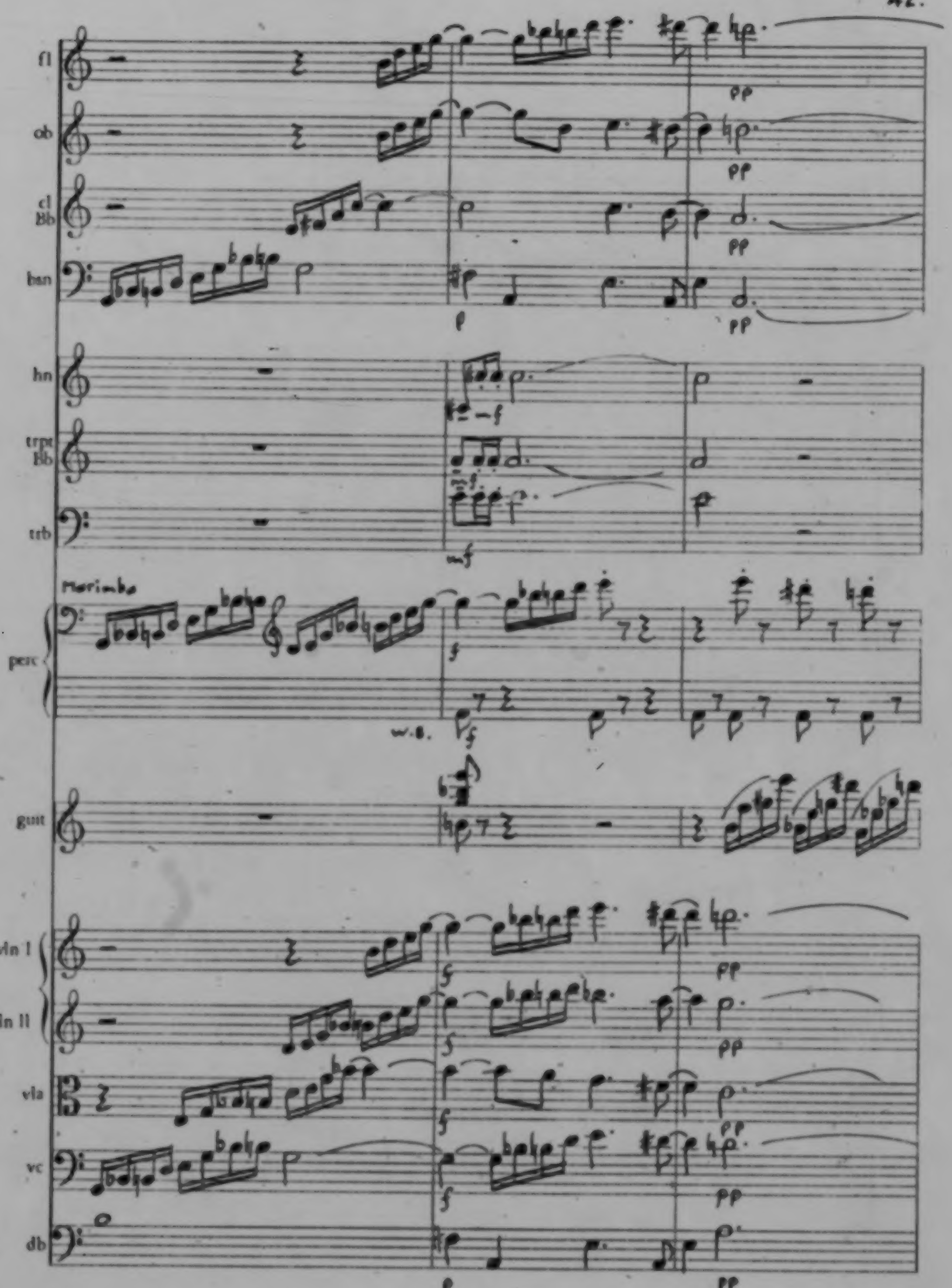

176
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Marimba
guit
vln I
vln II
vla
vc
db
Ord.
muted
H12
H14
p
mf
mp
176

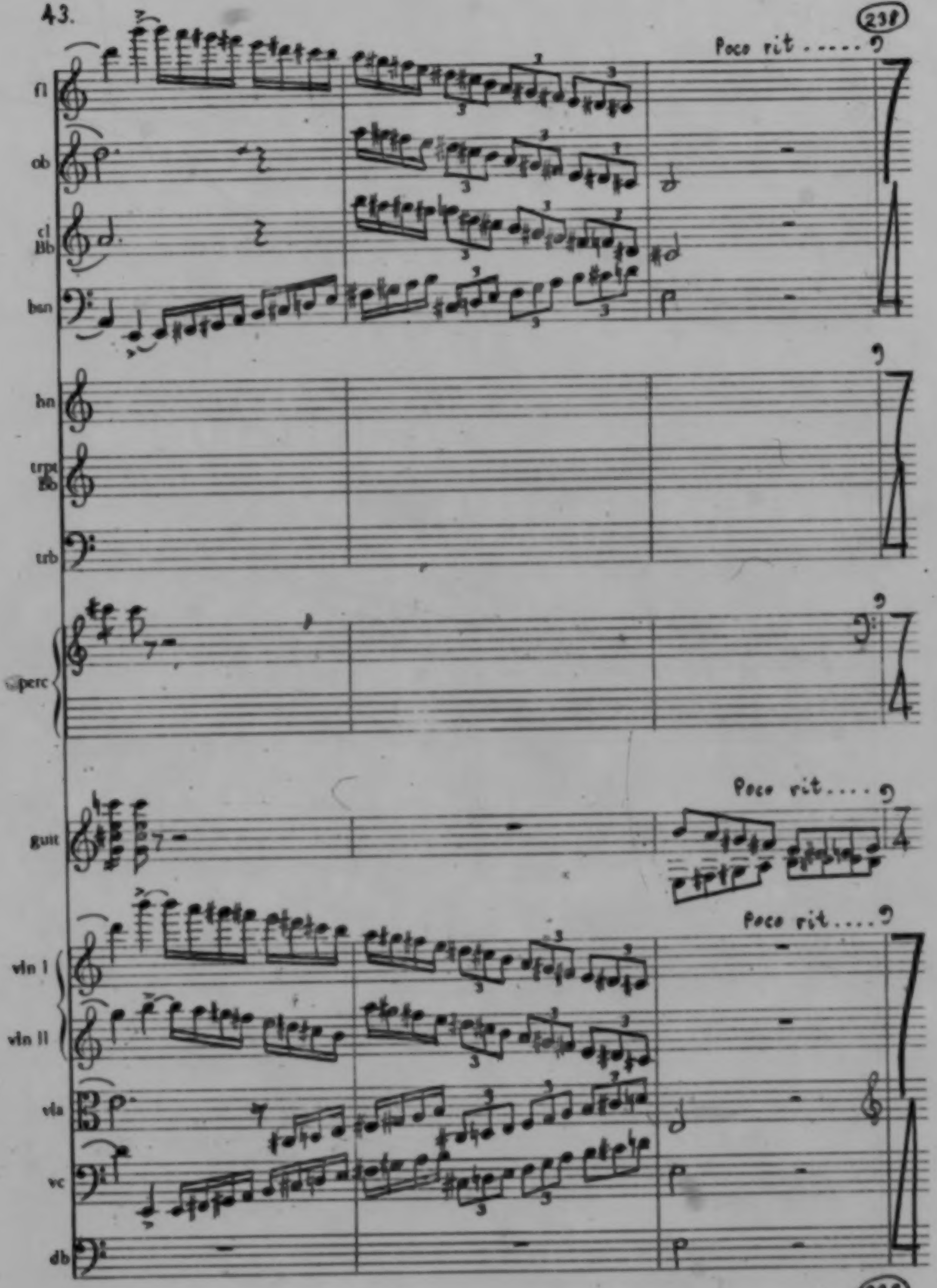

176
CADENZA
Senza mesure
gliss.
f
mp
p
mf
Poco rit
rit
180
H19
H17
H16
184
Con rubato
188
H7
sfp
rit.......
a tempo


rit
mf
199
Slightly Slower
f
mf
rit
H12
a tempo
f
mp
H7
a piacere
H19
H18
H20
H5
205
205
Moderato
ff
mf
f
mf
f
210
3
a little faster
3
219
219
accel
3
3
3
f

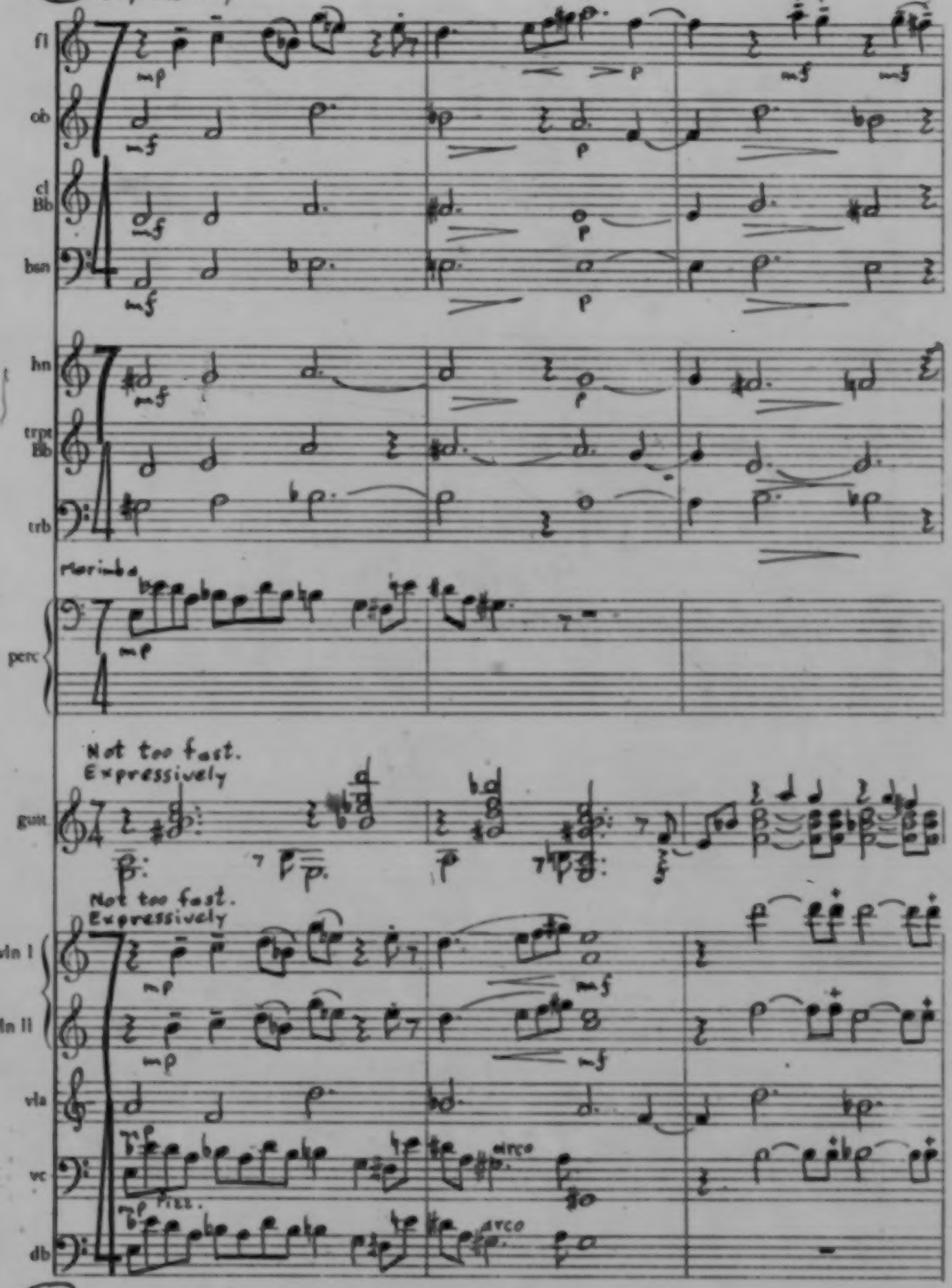

227
tr
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
Timp.
perc
guit
vln I
vln II
vla
vc
db
f
sfz
ff
pp
mp
mf
molto vibrato
mp
227


tr
fl
tr
ob
cl
Bb
bsn
hn
sfp
trpt
Bb
trb
Marimba
perc
w.B.
guit
ff
vln I
Pizz.
arco
mf
f
vln II
Pizz.
arco
f
vla
Pizz.
arco
mf
8
f
vc
arco
mf
molto Vib.
db
mf
molto Vib.

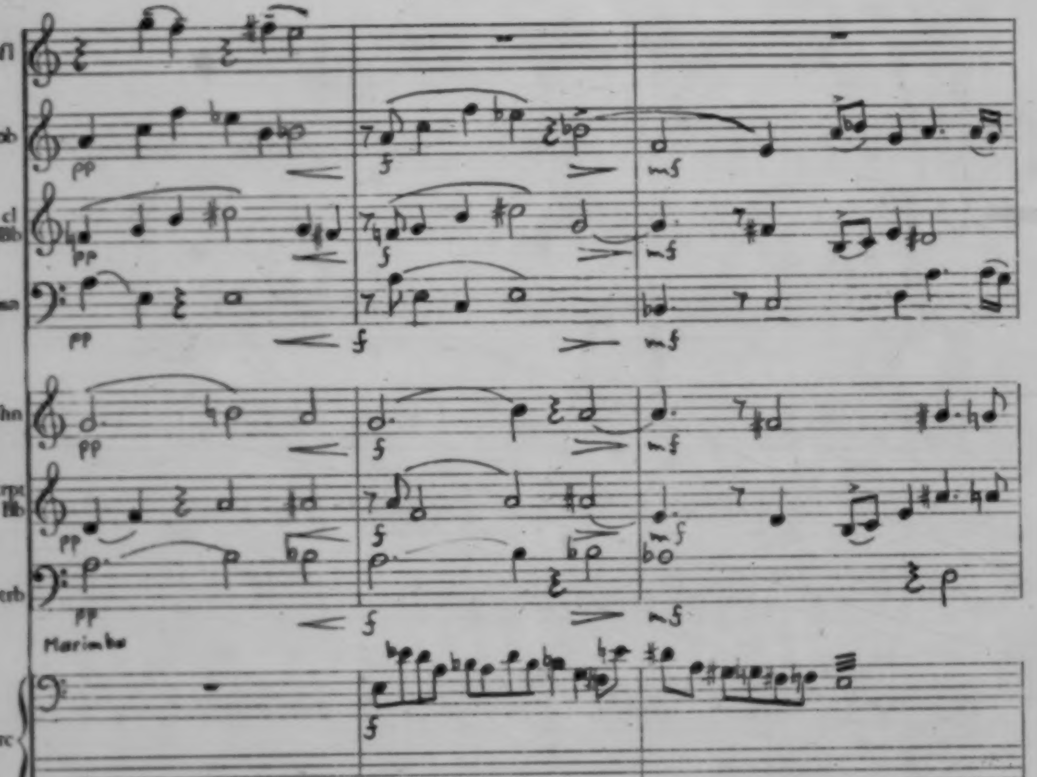

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
w.b.
guit
vln I
vln II
vla
vc
db
pp
p
f
mf

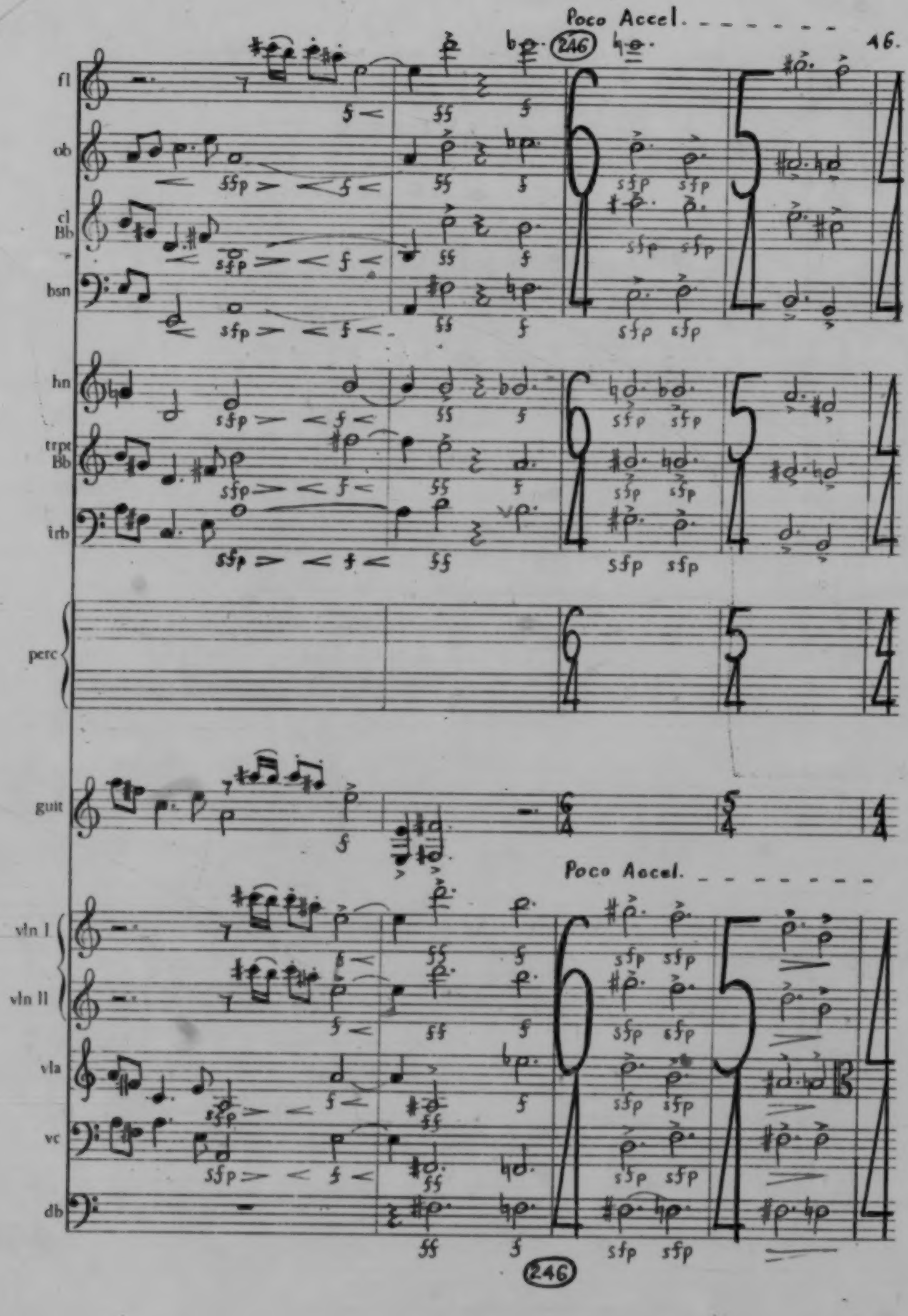

238
Poco rit.....
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Poco rit.....
guit
Poco rit.....
vln I
vln II
vla
vc
db
7
4
238

(238) Not too Fast.
Expressively

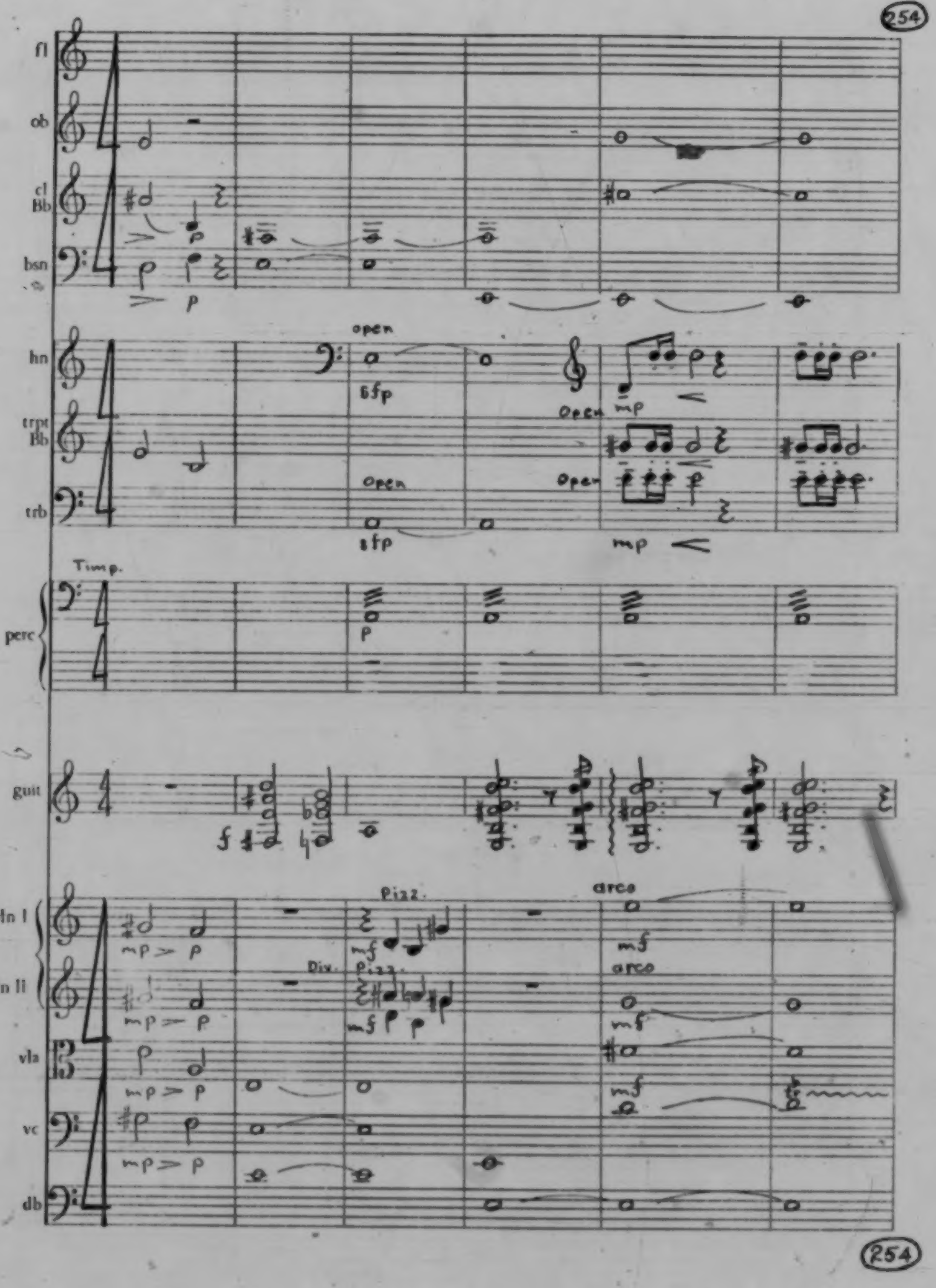

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
gui
vln I
vln II
vla
vc
db
7/4
mp
mf
p
Not too fast.
Expressively
pizz.
arco

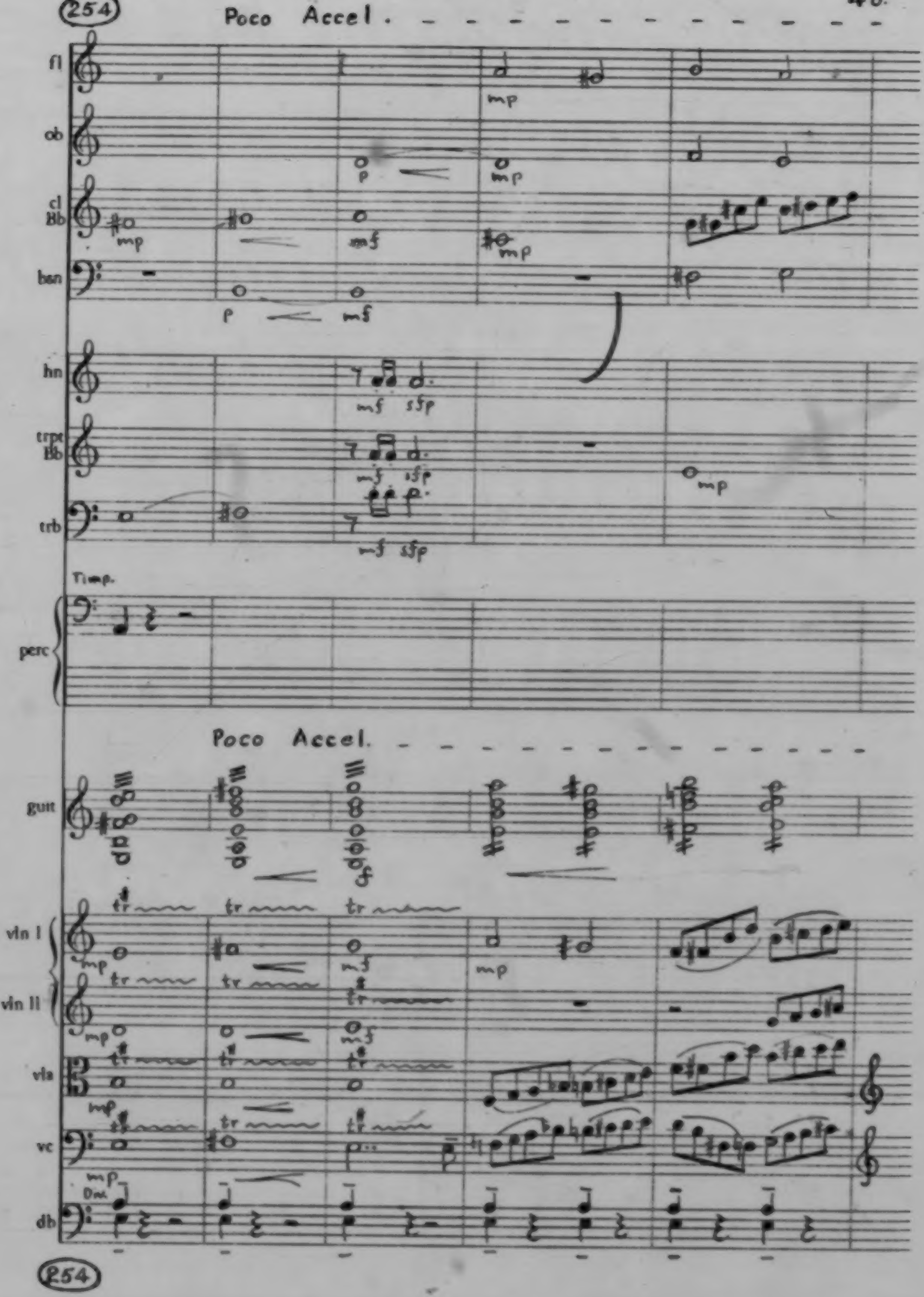
(238)

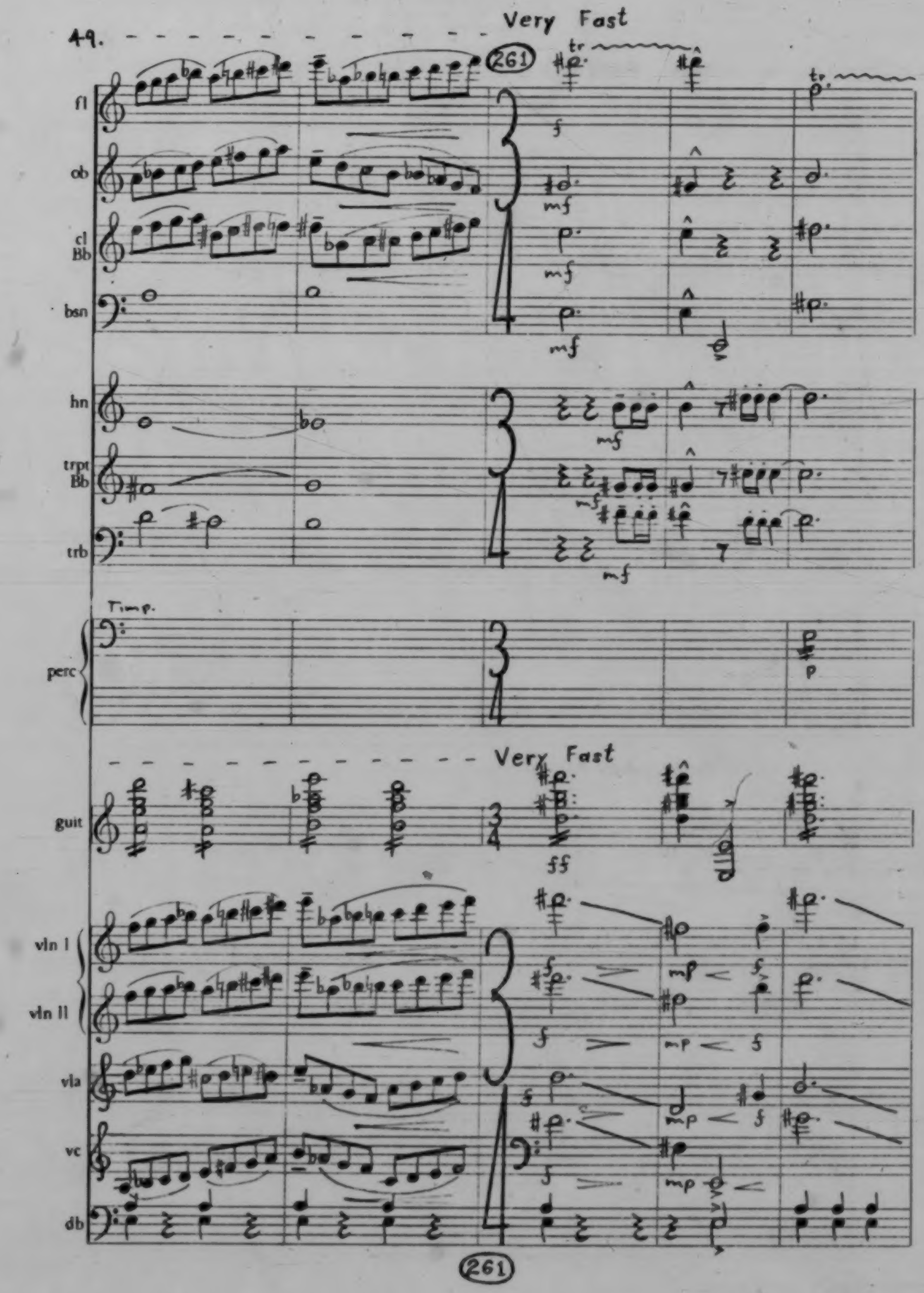

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Marimba
perc
gutt
vln I
vln II
vla
vc
db
pp
f
mf
pizz.

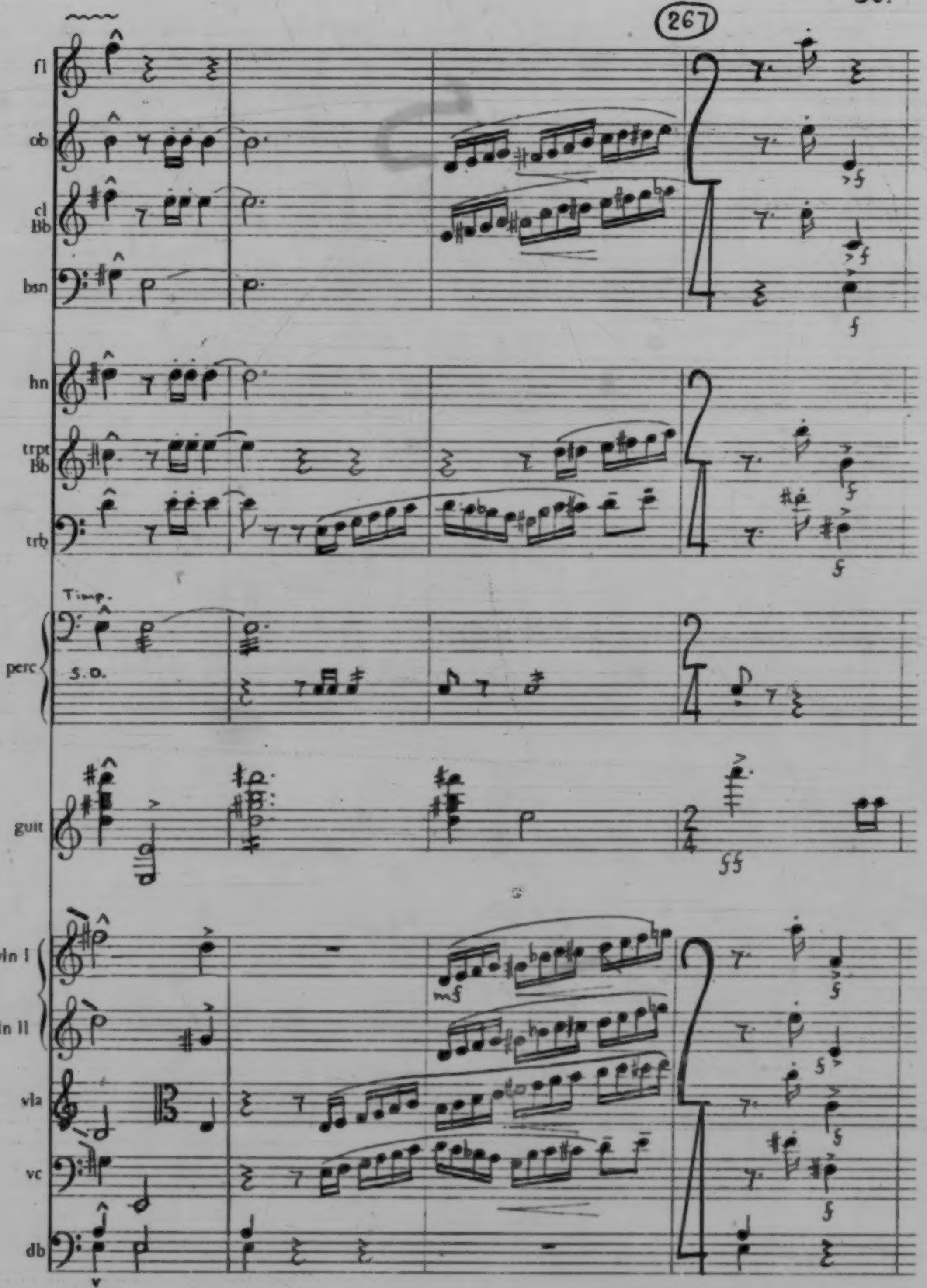

Poco Accel.
246
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
Poco Accel.
vln I
vln II
vla
vc
db
sfp
f
ff
6/4
5/4
4/4
246

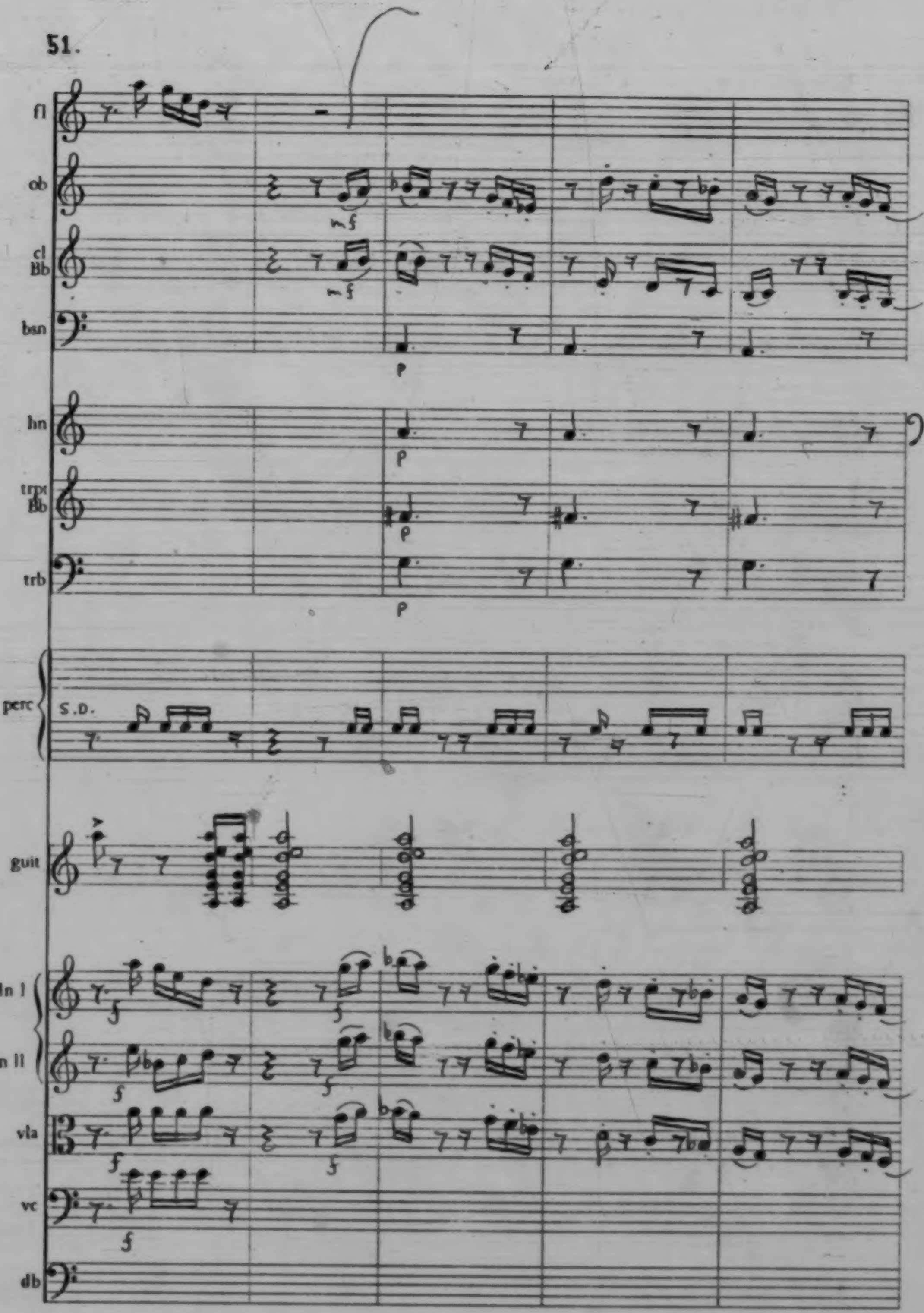
47.

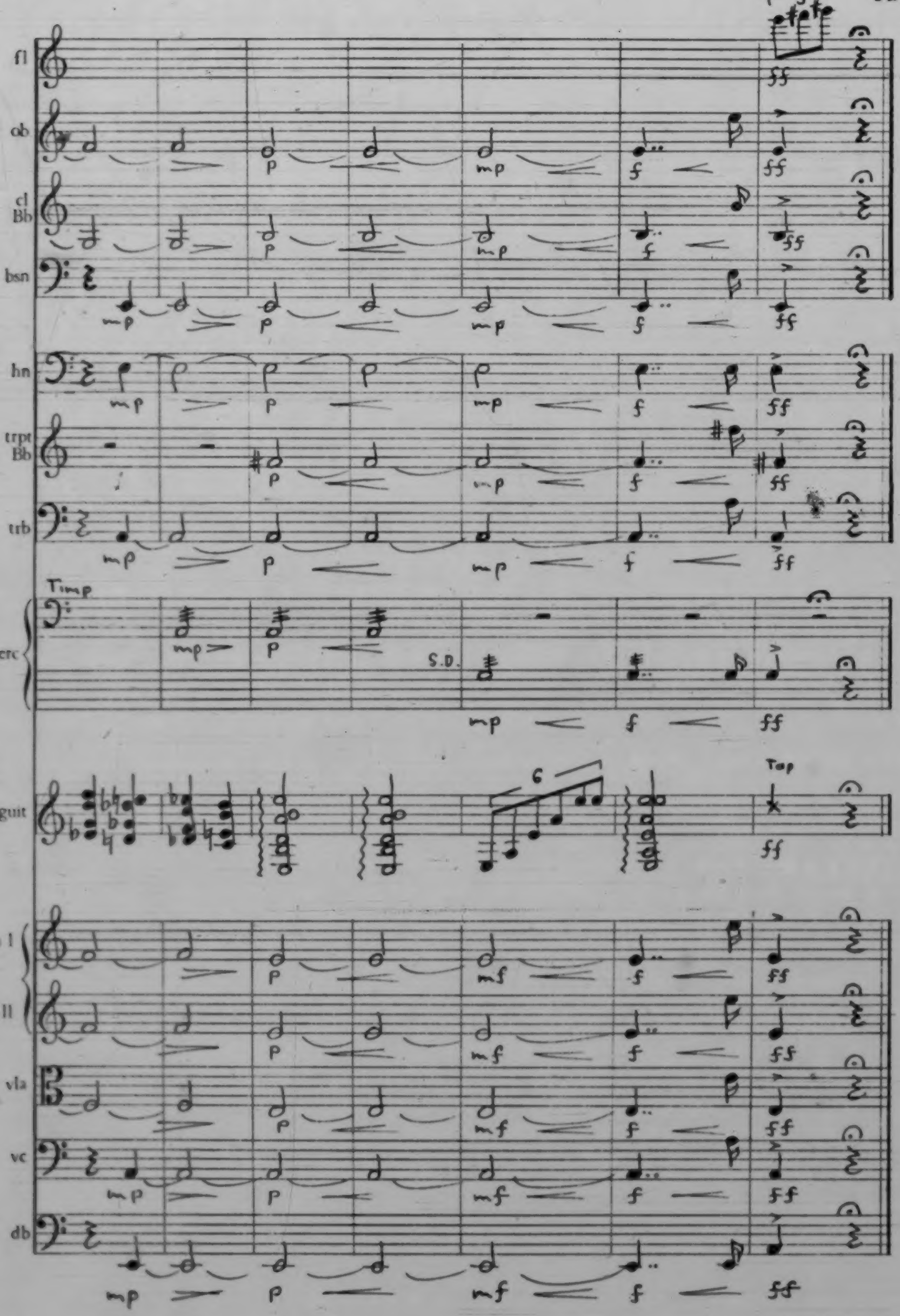

254
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
guit
vln I
vln II
vla
vc
db
open
sfp
Open
mp
Pizz.
arco
Div.
mf
mp > p
254


254
Poco Accel.
fl
mp
ob
p
mp
cl Bb
mp
mf
mp
bsn
p
mf
hn
mf
sfp
trpt Bb
mf
sfp
mp
trb
mf
sfp
Timp.
perc
Poco Accel.
guit
vln I
tr
mp
mf
vln II
tr
mp
mf
vla
tr
mp
vc
tr
mp
Div
db
254


49.
Very Fast
261
tr.
fl
ob
cl Bb
bsn
f
mf
mf
mf
hn
trpt Bb
trb
mf
mf
mf
Timp.
perc
p
Very Fast
guit
3
4
ff
vln I
vln II
vla
vc
db
f
mp
f
mp
f
f
mp
f
f
mp
261

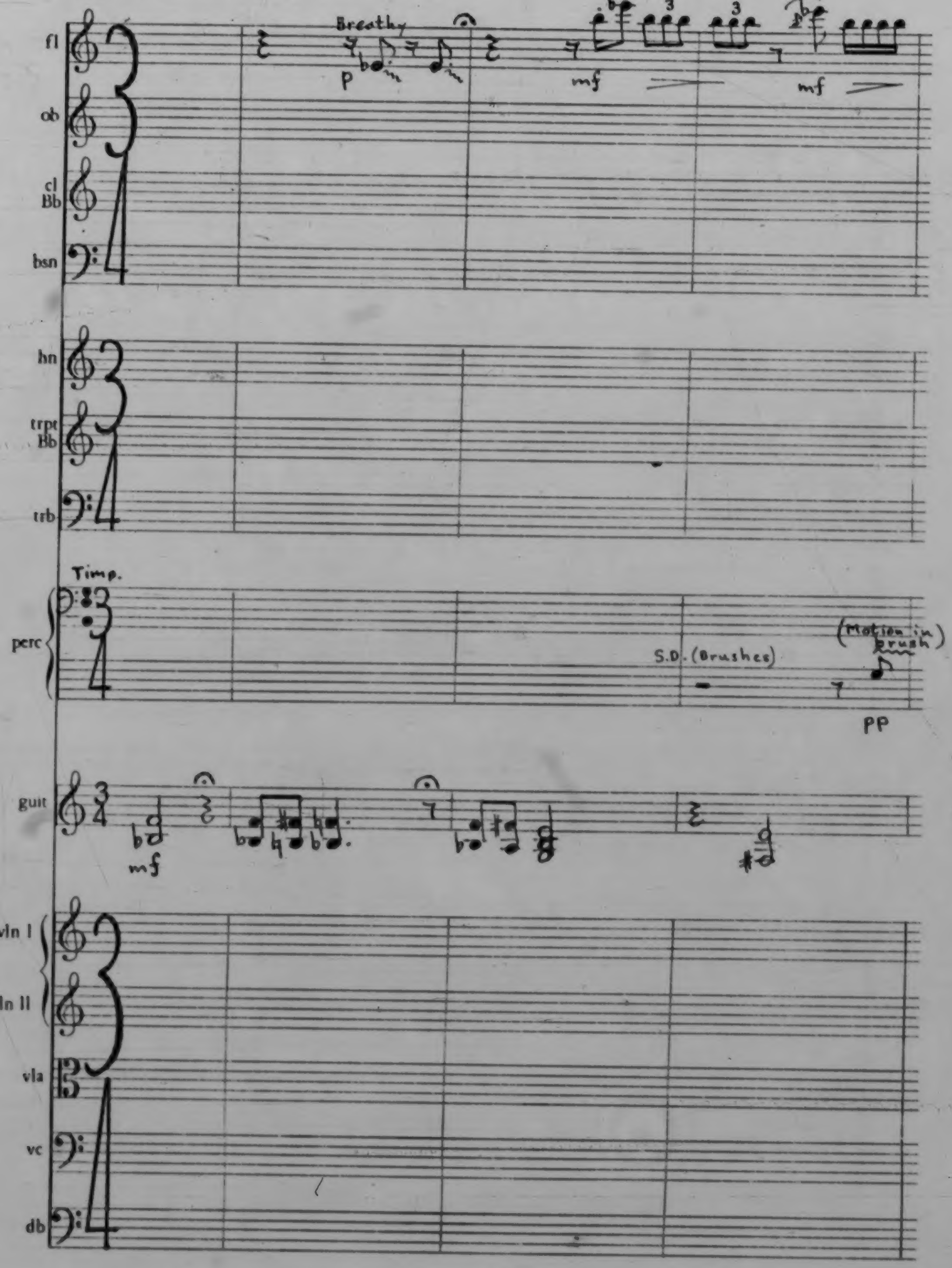

267
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
S.D.
guit
vln I
vln II
vla
vc
db
mf
f
ff
267

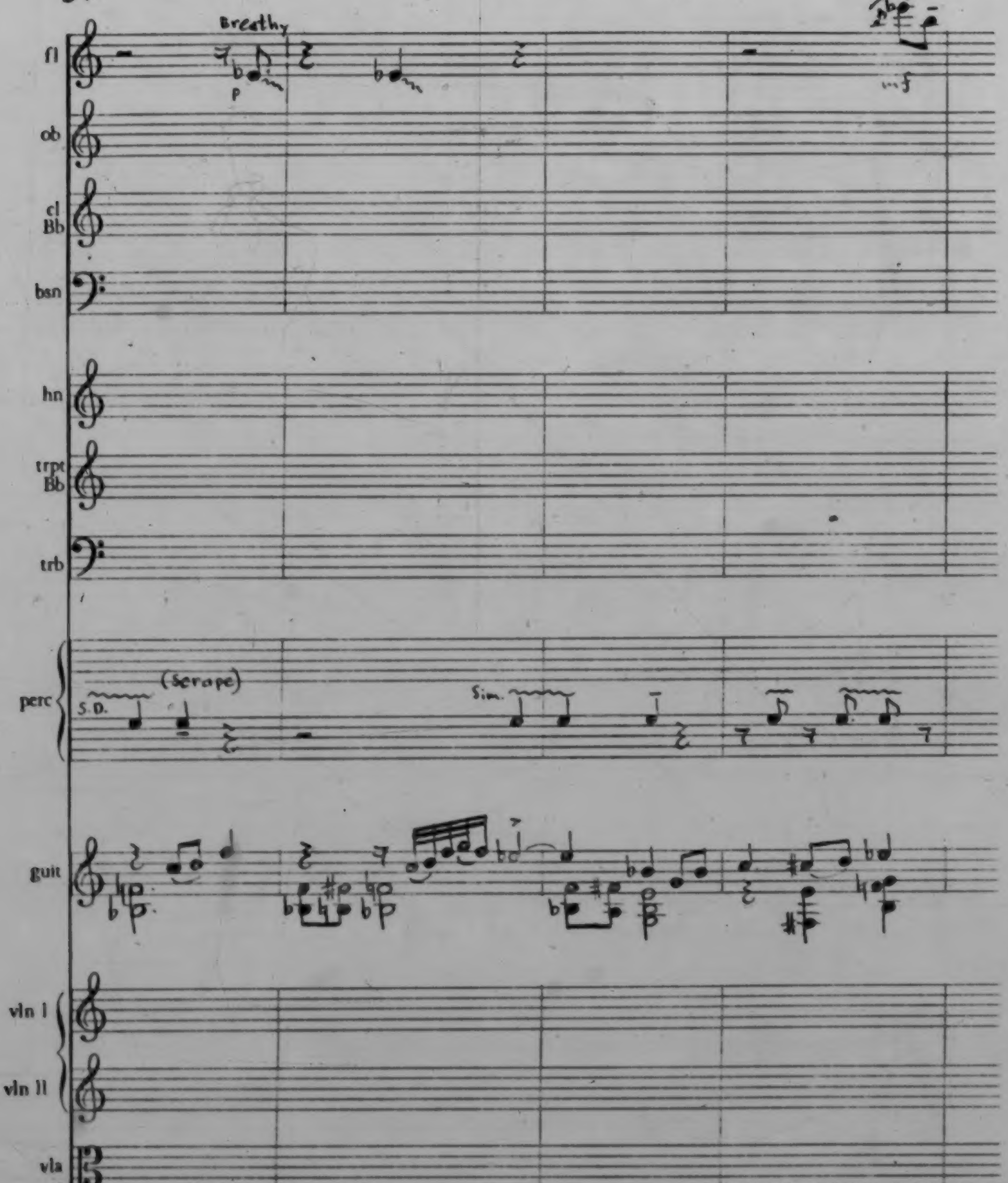

fl
ob
mf
cl Bb
mf
bsn
p
hn
p
trpt Bb
p
trb
p
perc
S.D.
guit
vln I
f
vln II
f
vla
f
vc
f
db

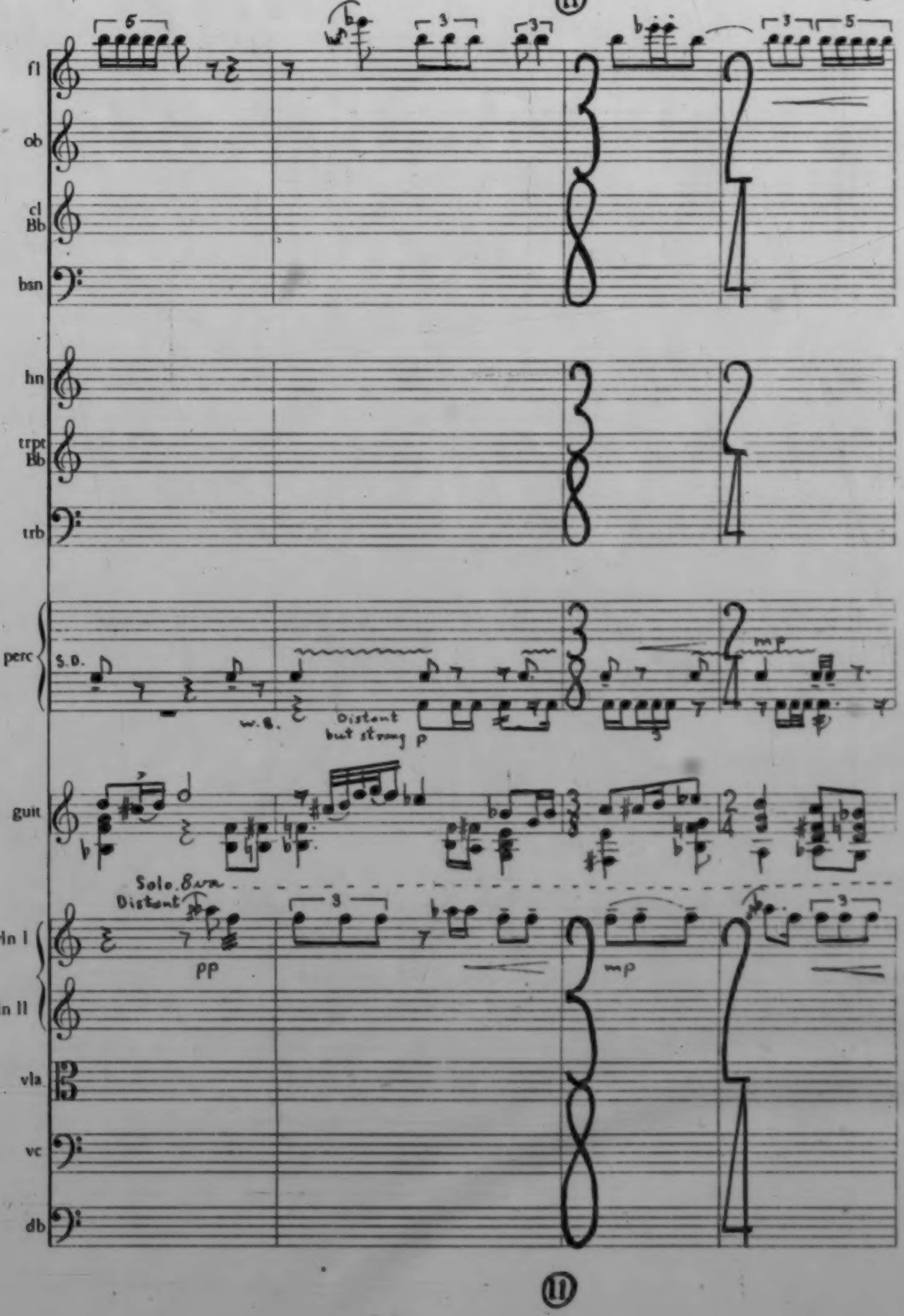

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp
perc
S.D.
guit
Tap
vln I
vln II
vla
vc
db
3
6
mp
p
mf
f
ff

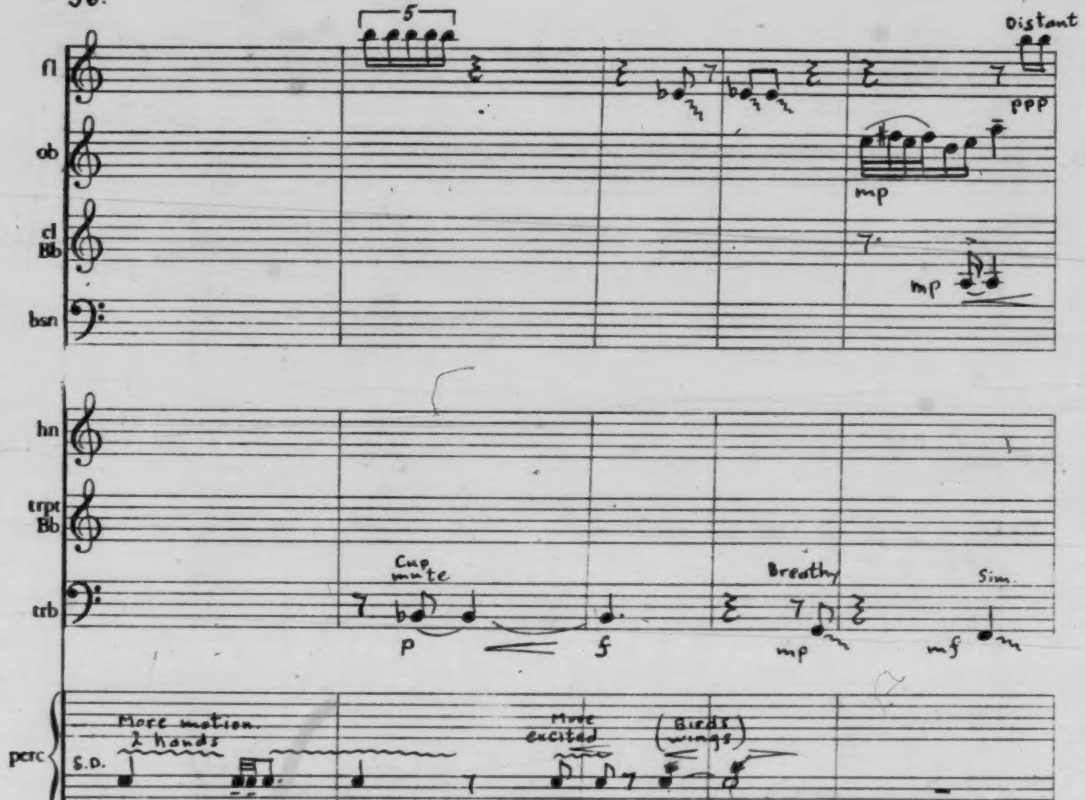
II

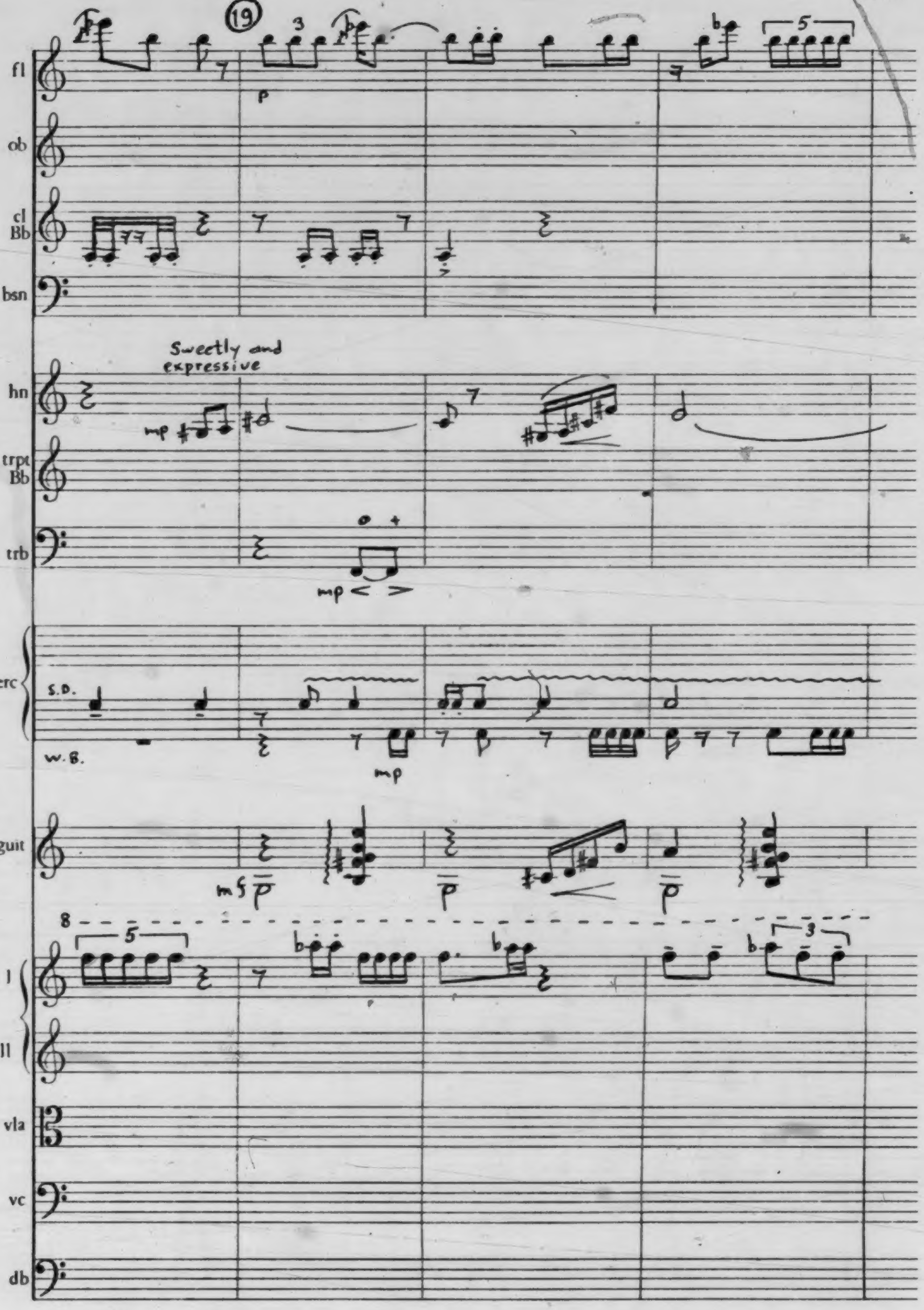
Pastoral.
Very Slow and Peaceful.


fl
ob
cl Bb
bsn
Breathy
p
mf
3
3
mf
hn
trpt Bb
trb
Timp.
perc
S.D. (Brushes)
(Motion in brush)
pp
guit
mf
vln I
vln II
vla
vc
db


Breathy
p
mf
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
S.D.
(Scrape)
Sim.
guit
vln I
vln II
vla
vc
db

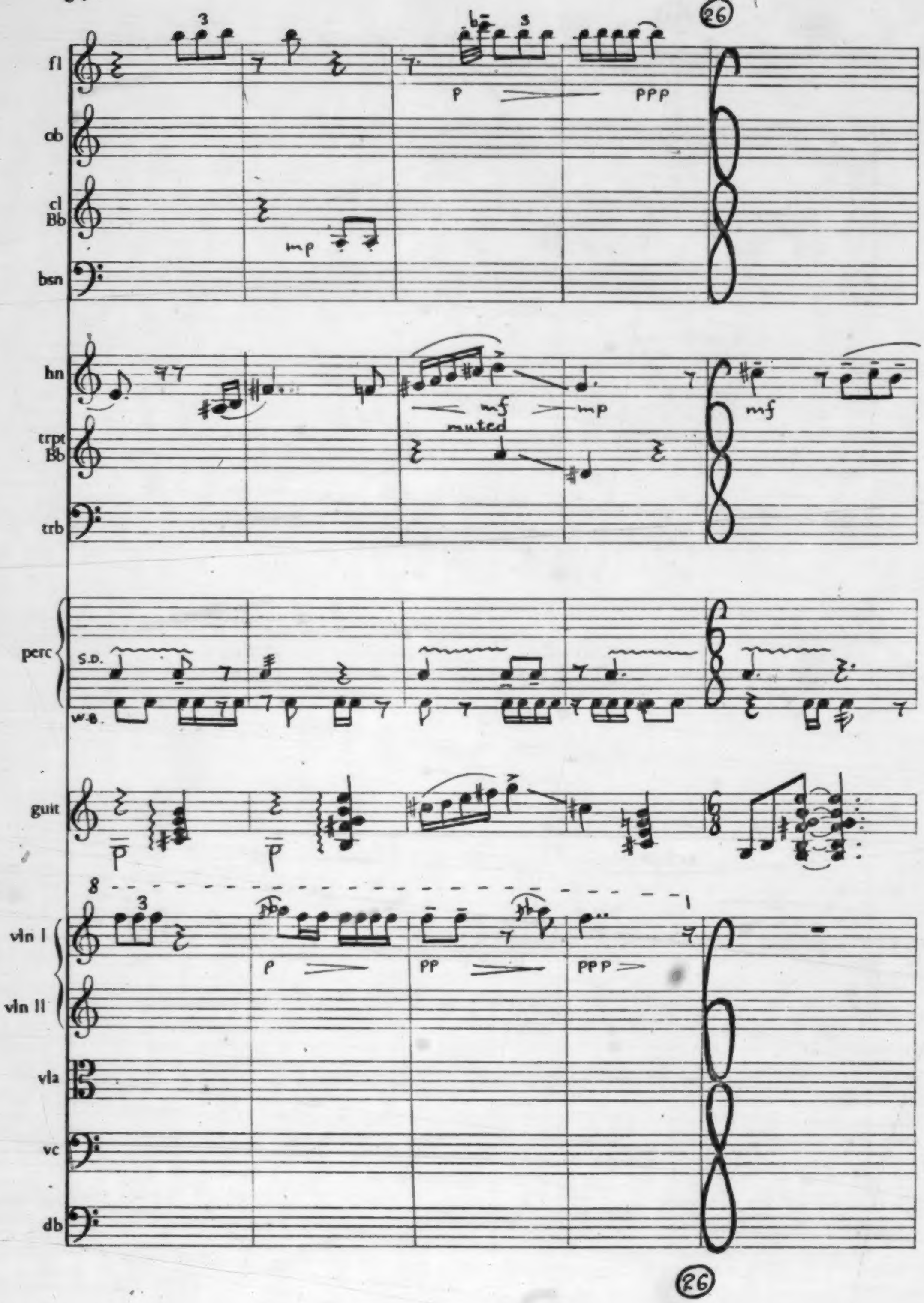

⑪
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
S.D.
W.B.
Distant but strong
p
mp
guit
Solo 8va
Distant
pp
vln I
vln II
vla
vc
db
3/8
2/4
mp
⑪

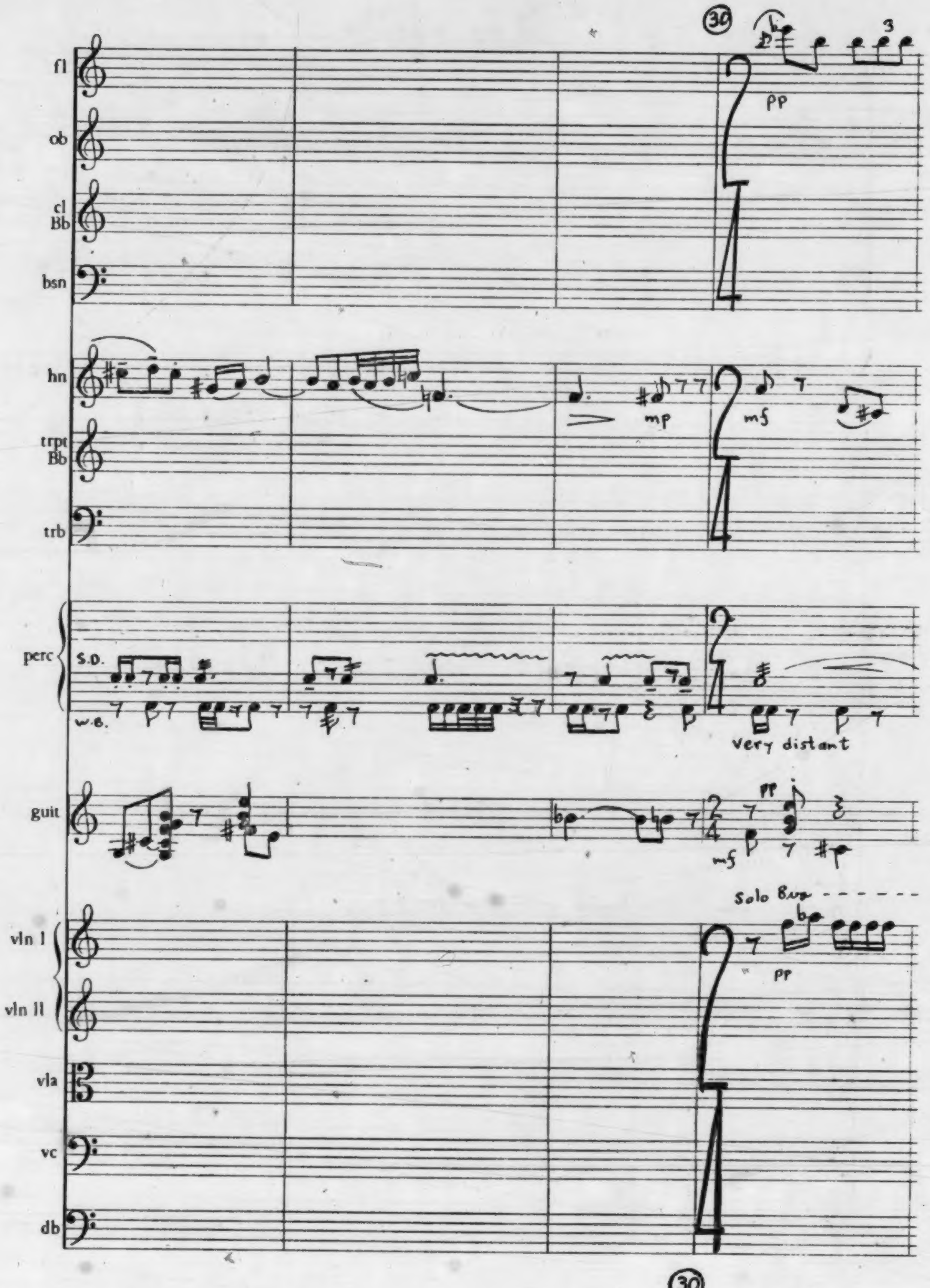

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
5
Distant
ppp
mp
mp
Cup mute
p
f
Breathy
mp
Sim.
mf
More motion.
2 hands
S.D.
W.B.
3
5
Move excited
(Birds wings)
mf
8
mf
3
Tutti.
Muted
ppp
mp
Solo. 8va
Very distant
3
ppp
Muted
ppp
mp
Muted
ppp
mp
ppp
mp

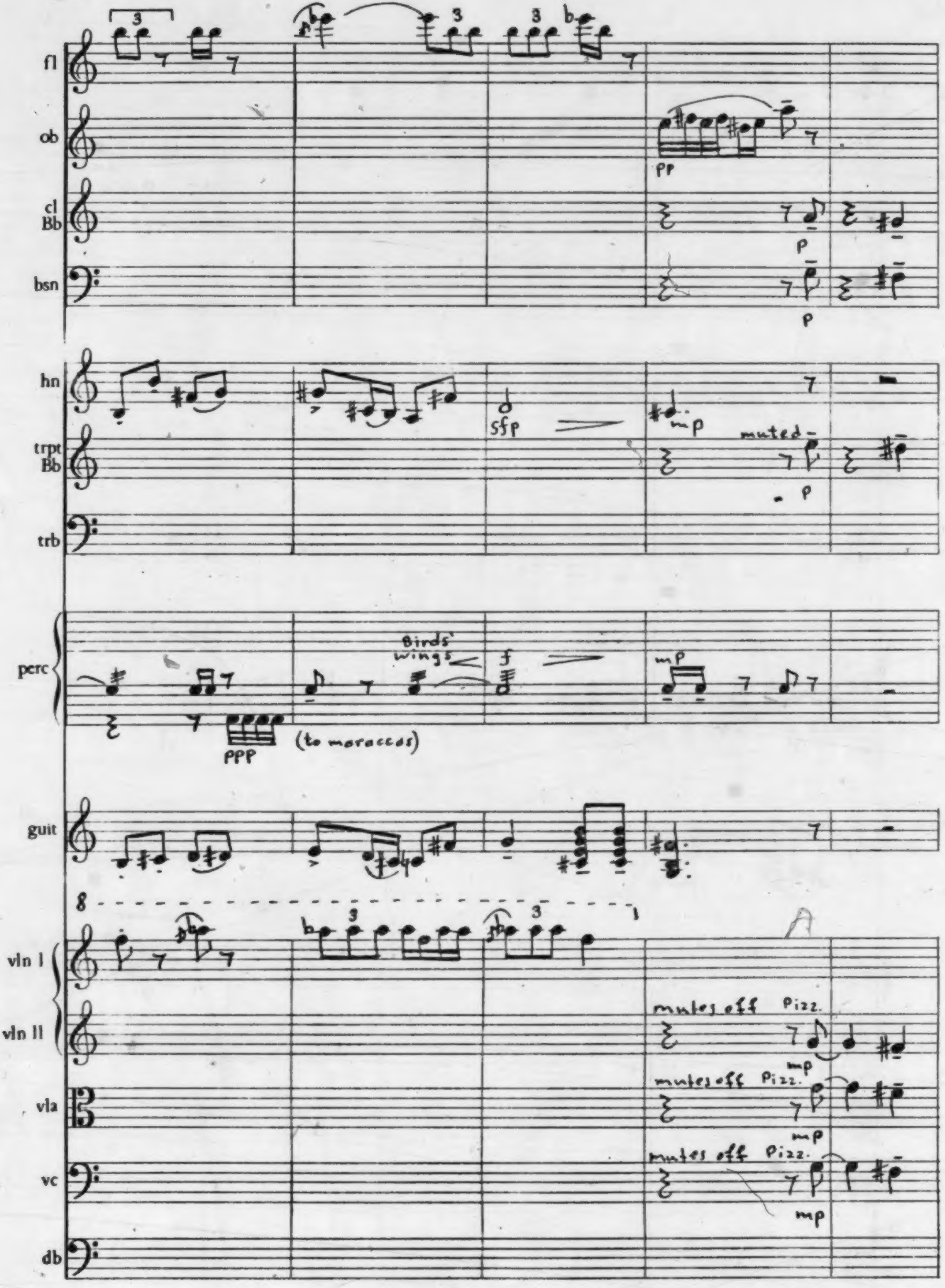


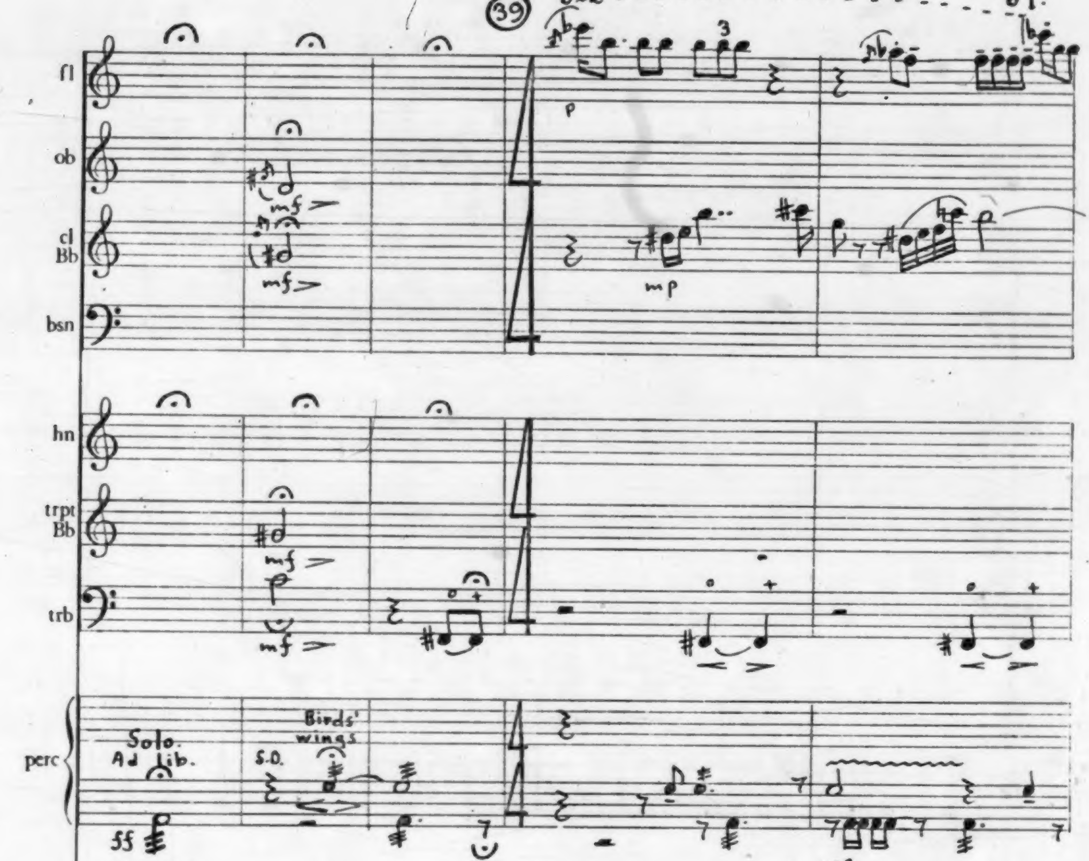
19
fl
ob
cl Bb
bsn
Sweetly and expressive
hn
trpt Bb
trb
perc
S.D.
W.B.
guit
vln I
vln II
vla
vc
db
p
mp
mf
3
5
8

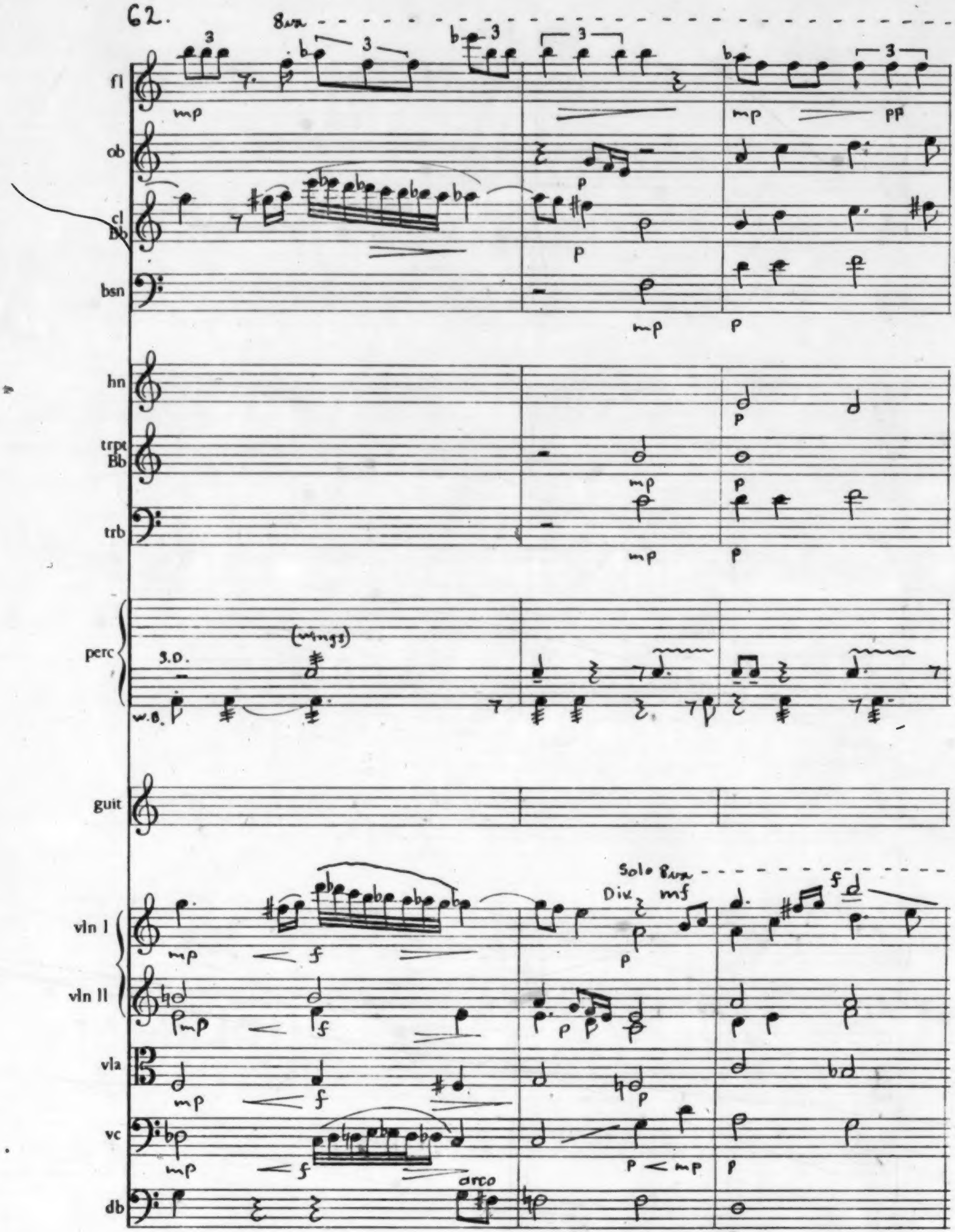
19

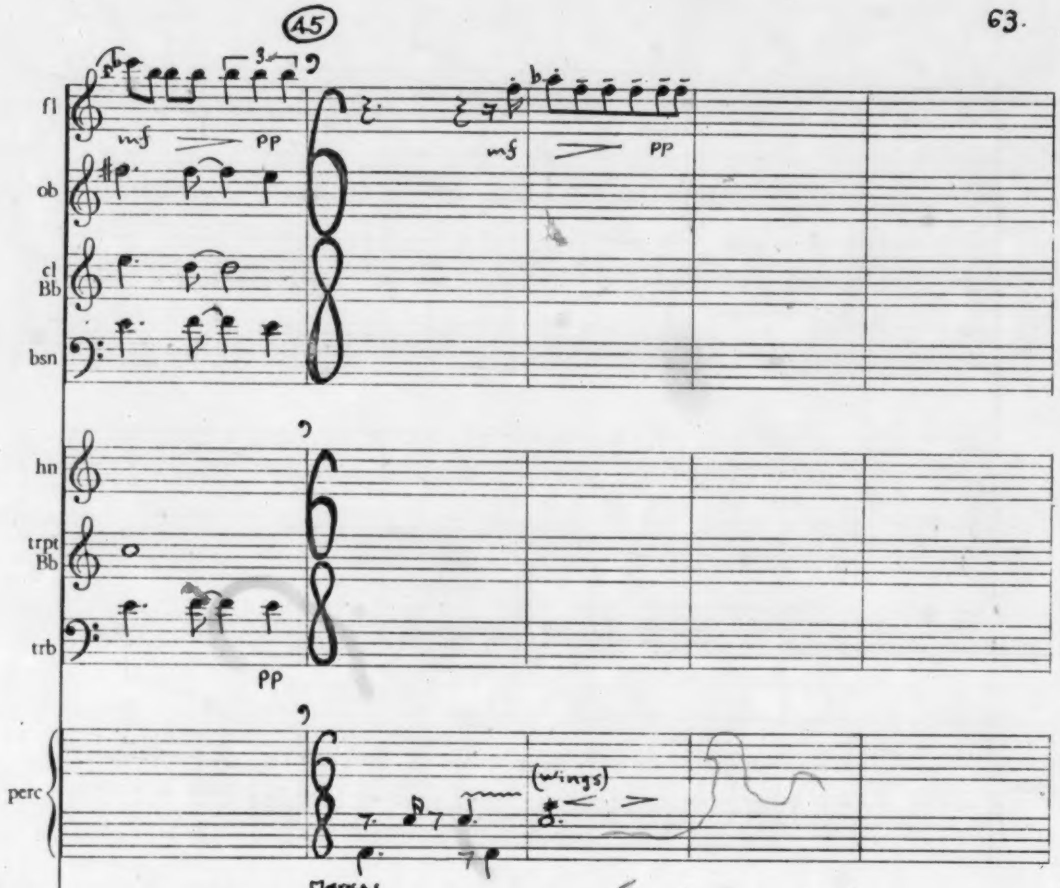

26
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
S.D.
W.B.
guit
vln I
vln II
vla
vc
db
3
p
ppp
mp
mf
mp
muted
mf
8
p
pp
ppp
26

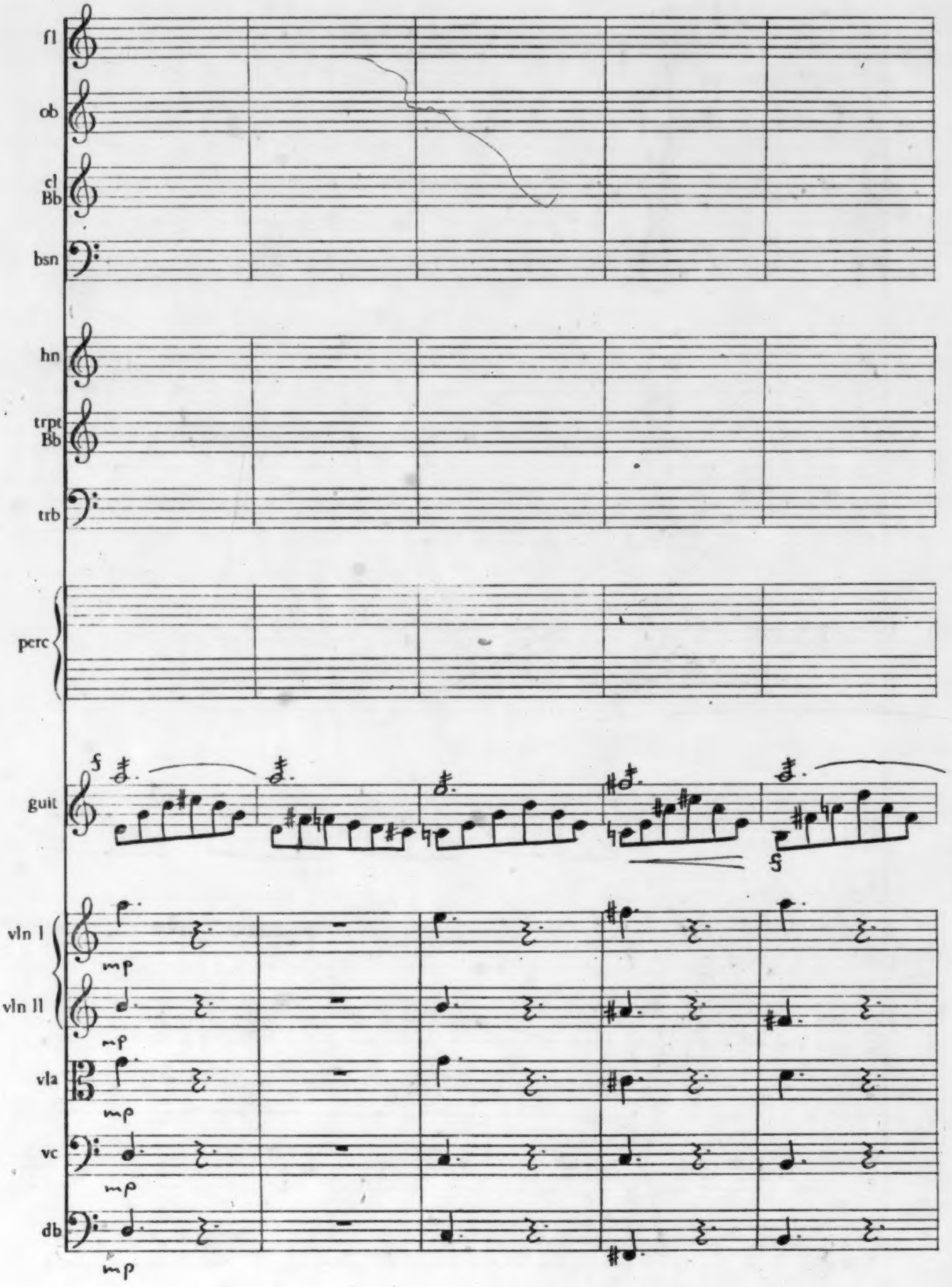

30
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
S.D.
W.B.
guit
vln I
vln II
vla
vc
db
pp
3
mp
mf
very distant
pp
mf
Solo 8va
pp
30

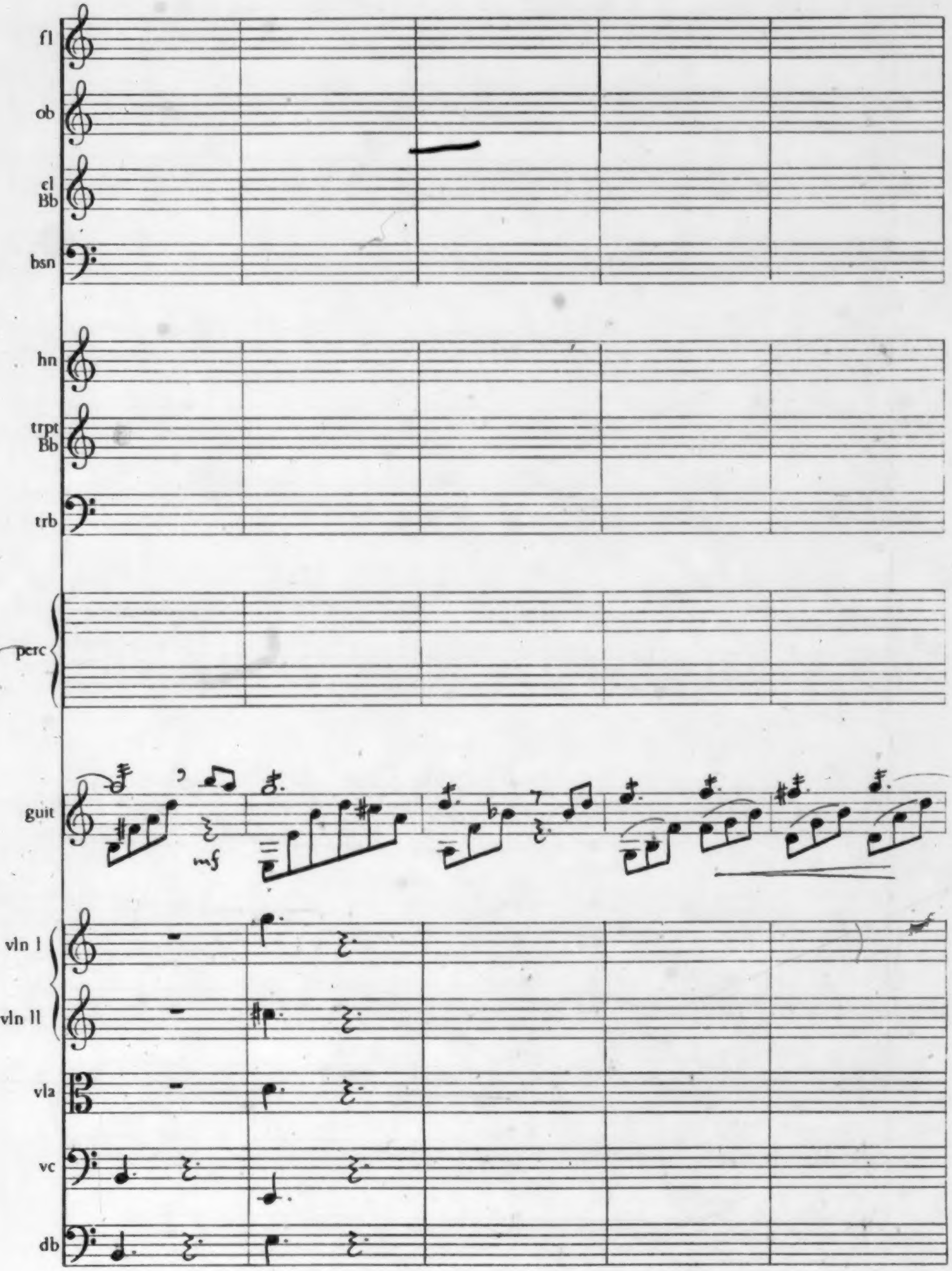

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
pp
p
p
sfp
mp
muted
p
Birds' wings
f
mp
ppp
(to moraccas)
8
mutes off
Pizz.
mp
mutes off
Pizz.
mp
mutes off
Pizz.
mp

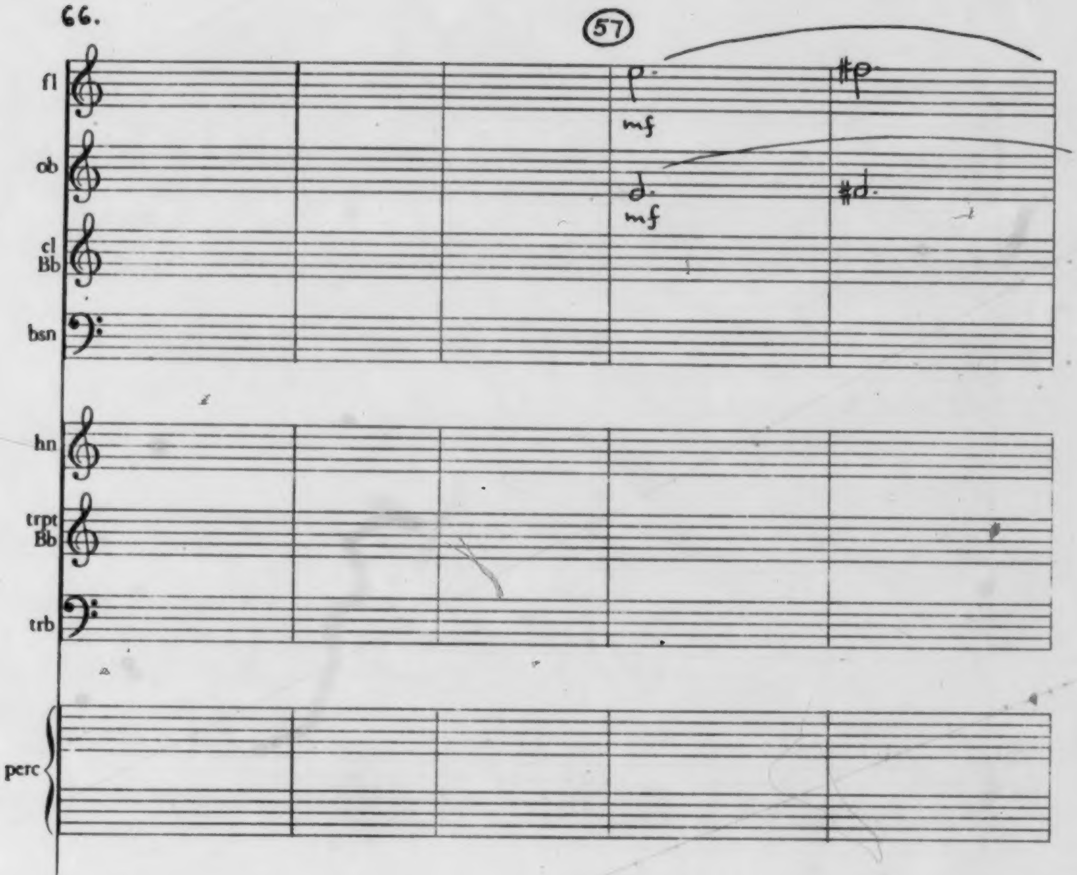

39
8va
3
p
mf
mp
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Solo.
Ad lib.
Birds' wings
S.O.
ff
maracas
W.B.
guit
mutes off
Div.
vln I
vln II
vla
vc
db
f
Pizz.
tr
39

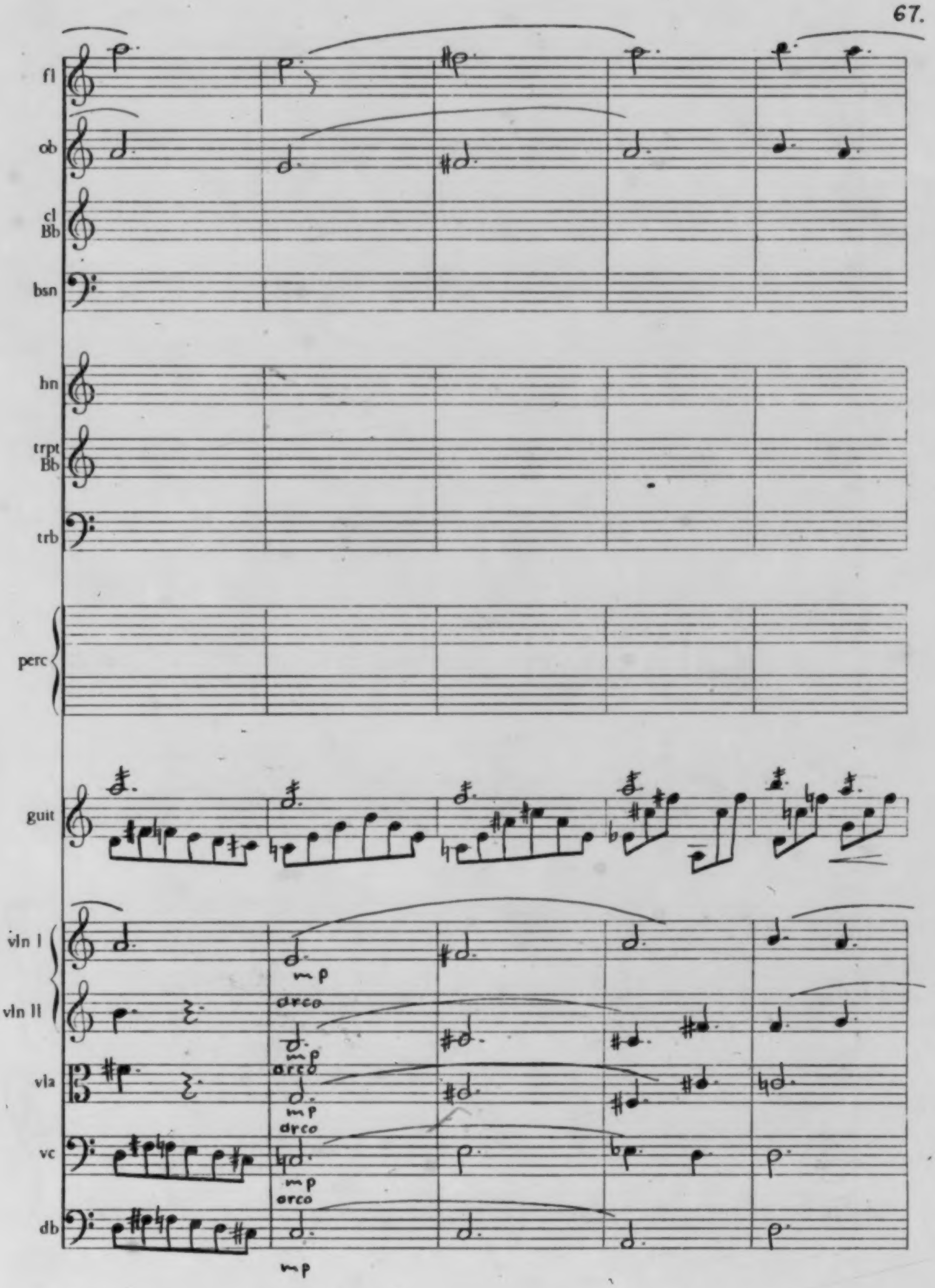

8va
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
pp
p
mf
f
(wings)
S.D.
W.B.
Solo 8va
Div
arco

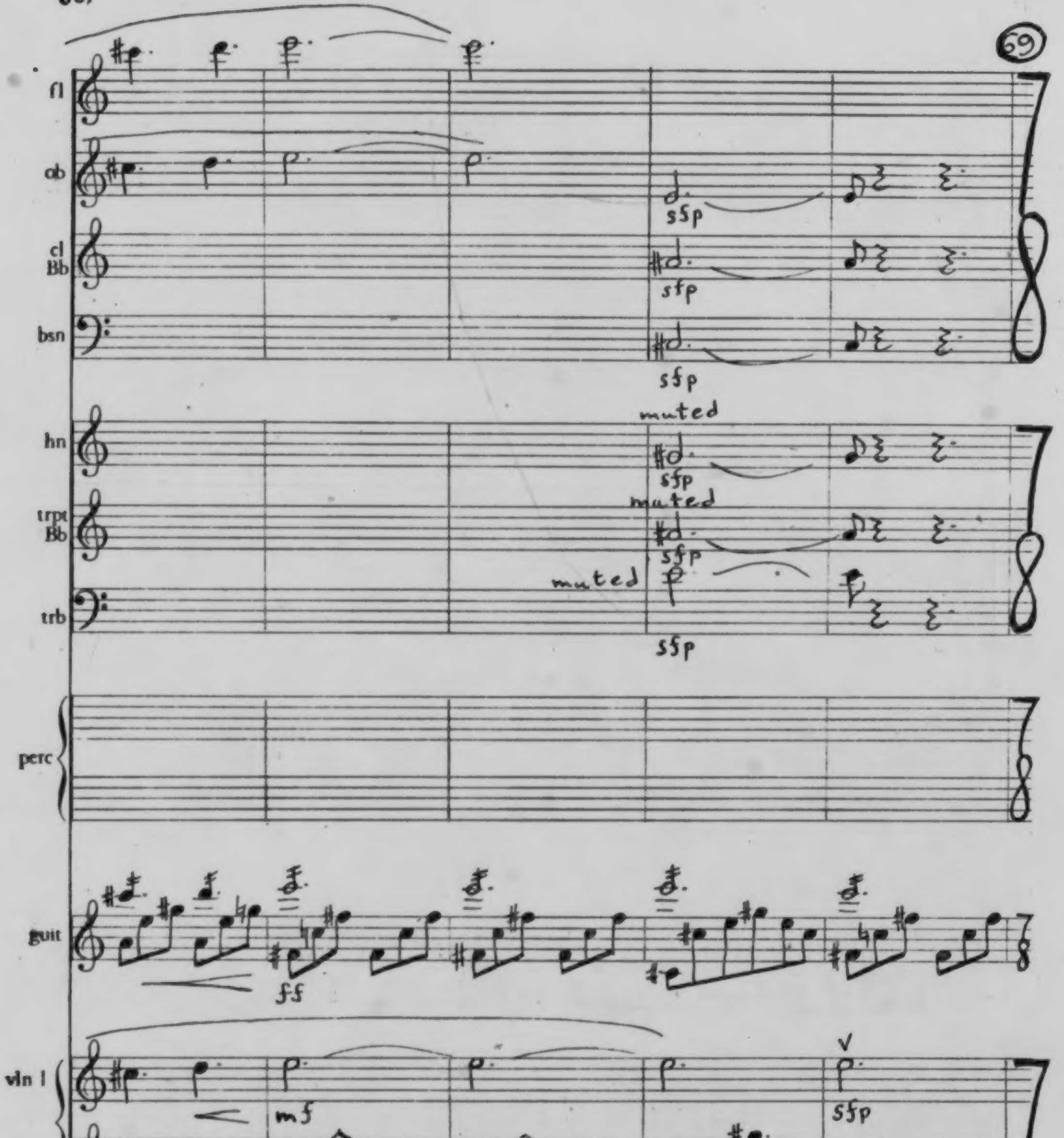

45
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
mf
pp
pp
(wings)
Maracas
f
mp
Solo 8
pp
Ord. Pizz.
mp
Pizz.
45

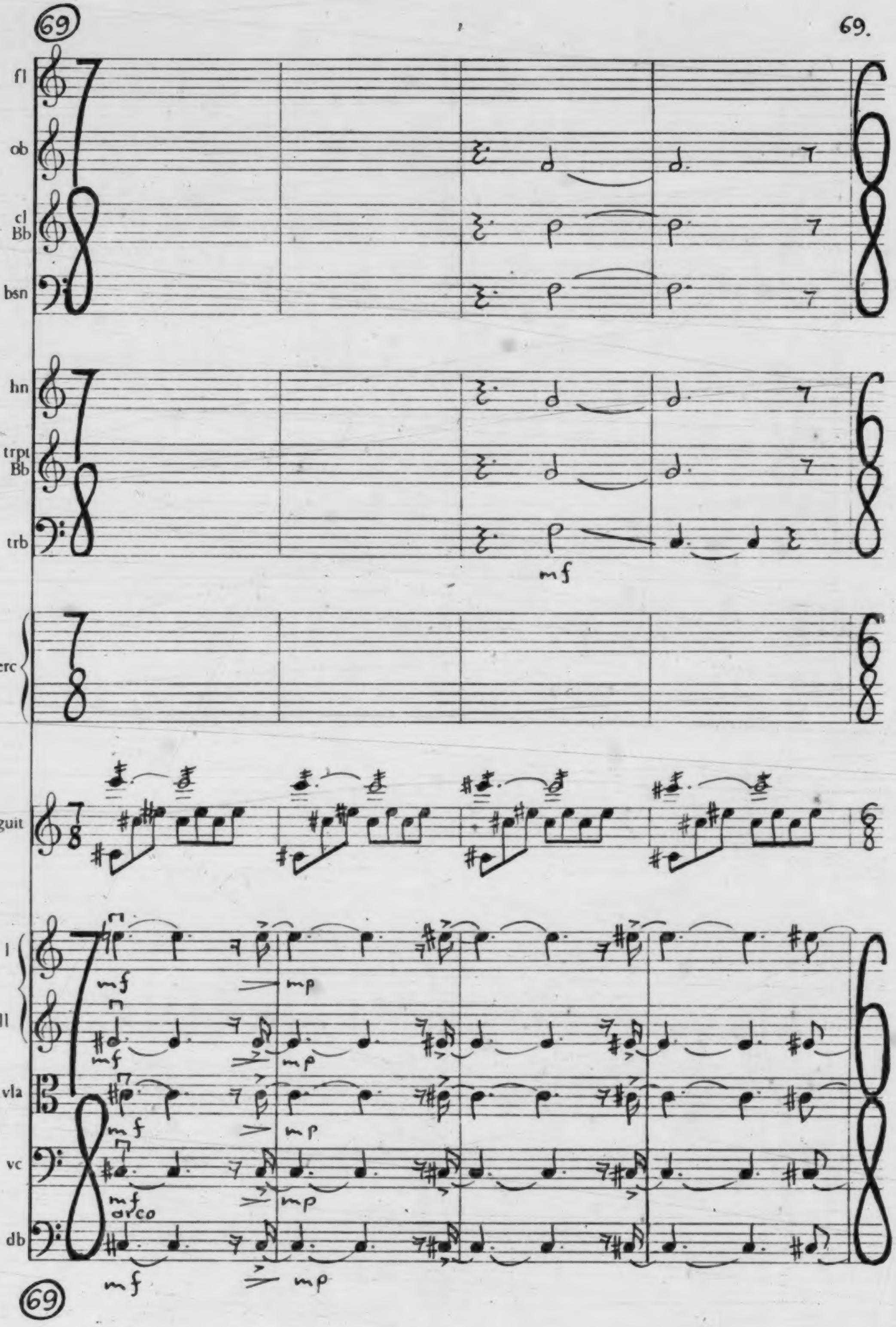

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
f
f
vln I
mp
vln II
mp
vla
mp
vc
mp
db
mp

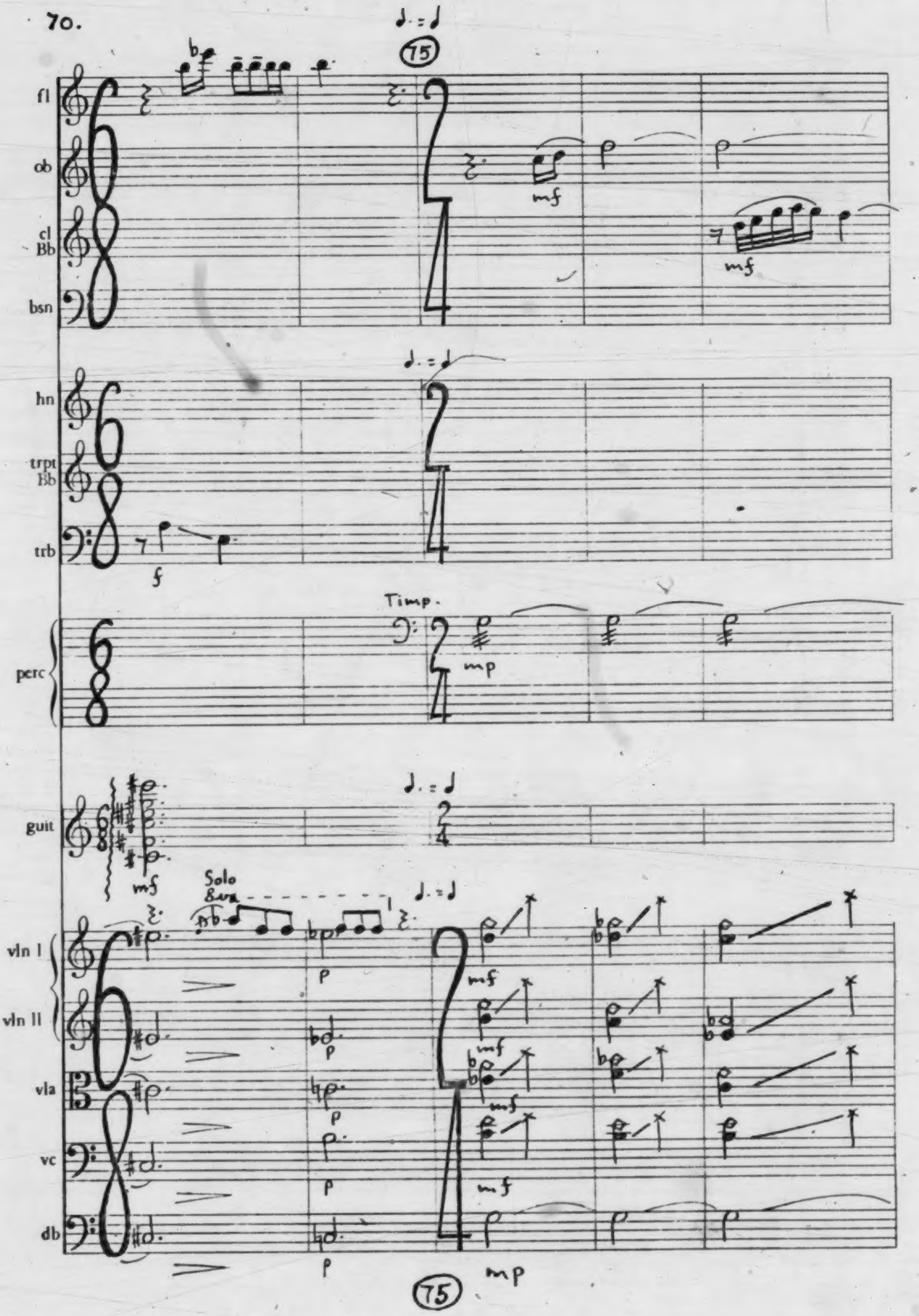

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
mf
vln I
vln II
vla
vc
db


57
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
f
arco Div.
sfp
pizz.
p
57

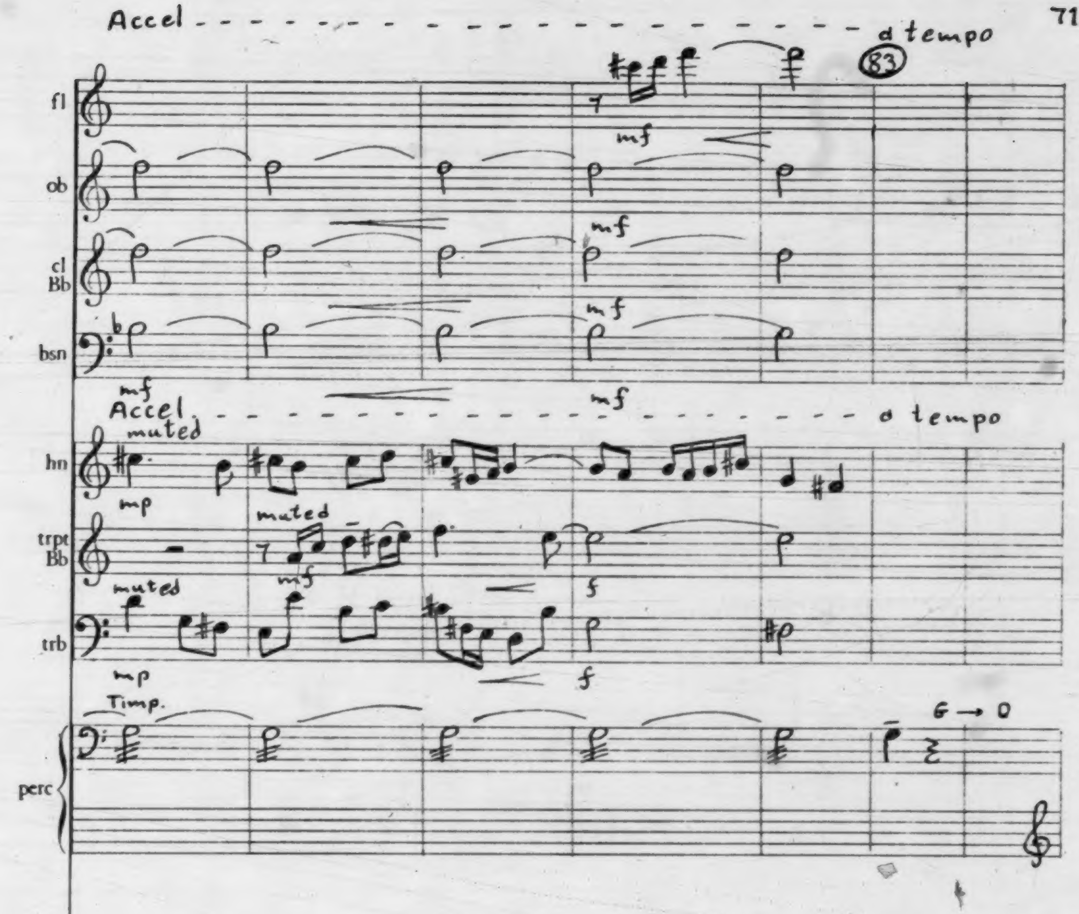

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
arco
mp
arco
mp
arco
mp
arco
mp

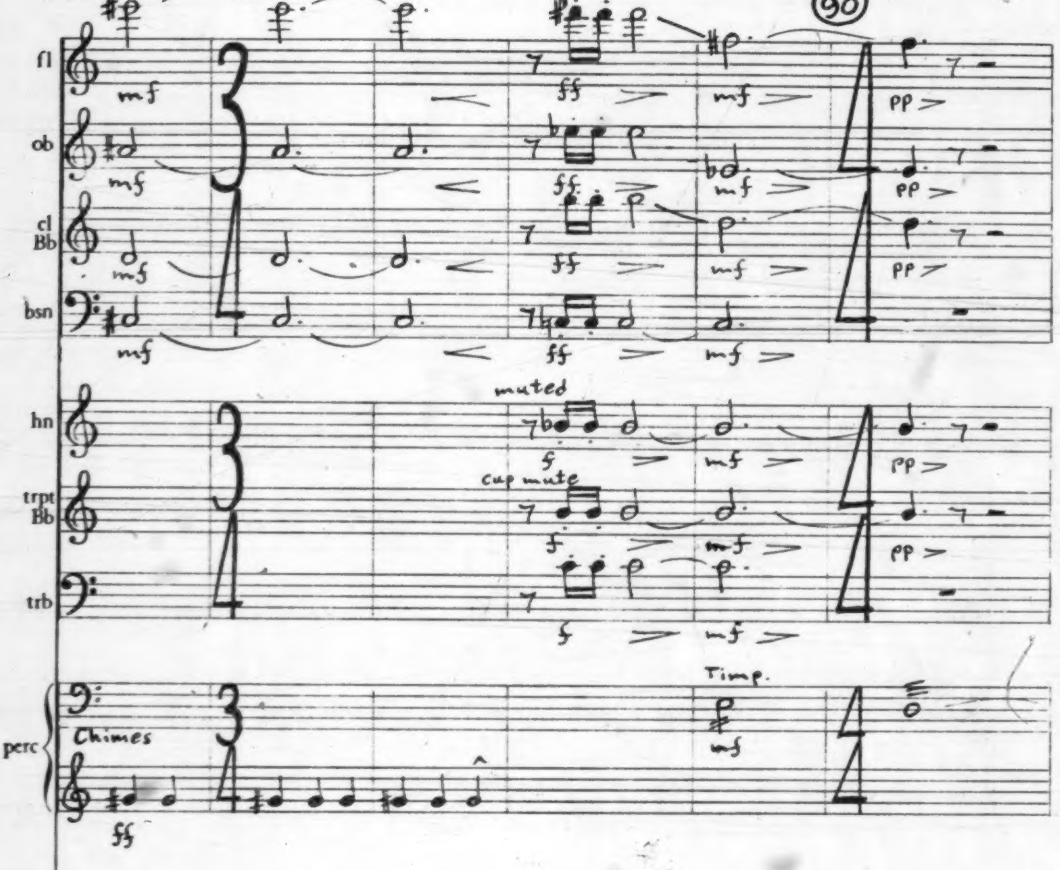

69
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
muted
ff
mf
mp
pizz
7/8
69


69
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
7/8
6/8
mf
mp
arco
69

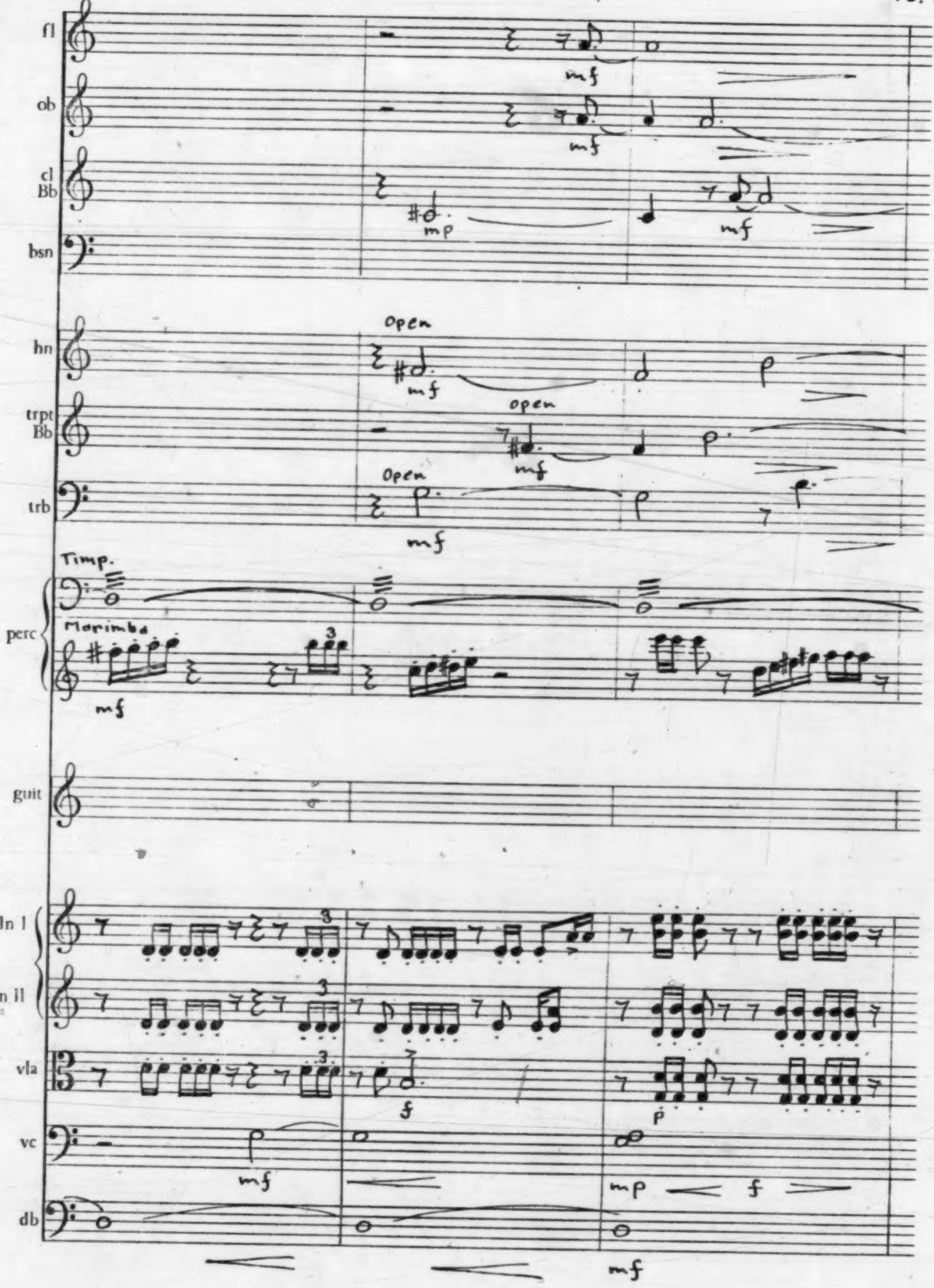


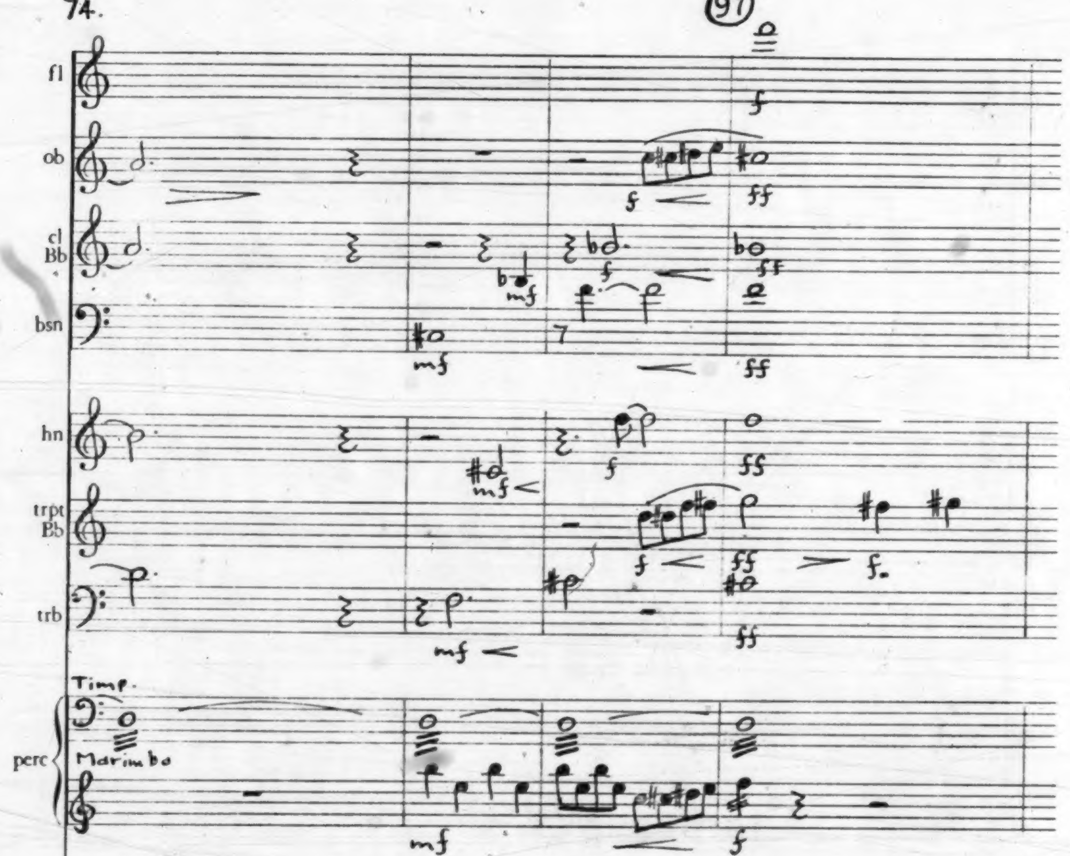
♩. = ♩
75
fl
ob
mf
cl Bb
mf
bsn
♩. = ♩
hn
trpt Bb
trb
f
Timp.
mp
perc
♩. = ♩
guit
mf
Solo
8va
♩. = ♩
vln I
p
mf
vln II
p
mf
vla
p
mf
vc
p
mf
db
p
mp
75


Accel - a tempo
83
fl
ob
cl Bb
bsn
mf
Accel - a tempo
muted
hn
mp
muted
trpt Bb
mf
f
muted
trb
mp
f
Timp.
G → D
perc
guit
Accel - a tempo
vln I
vln II
vla
vc
db
mf
p
f
83

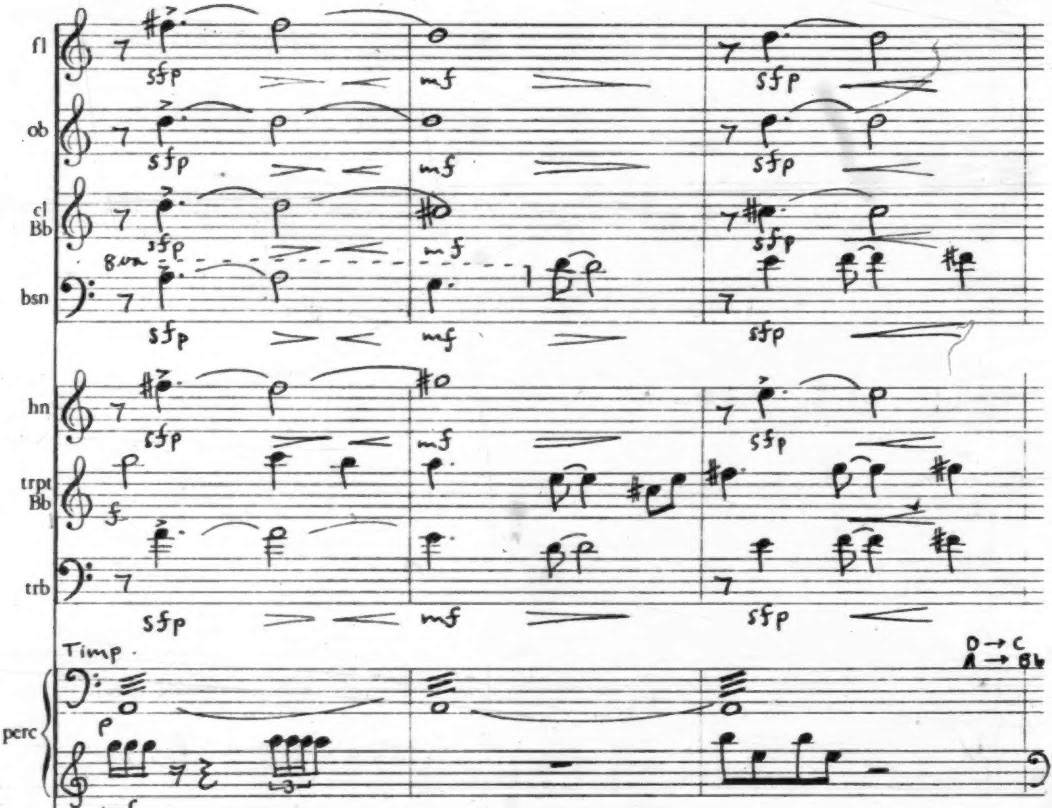

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
muted
cup mute
Timp.
Chimes
90
mf
ff
pp
f
p
mp
90

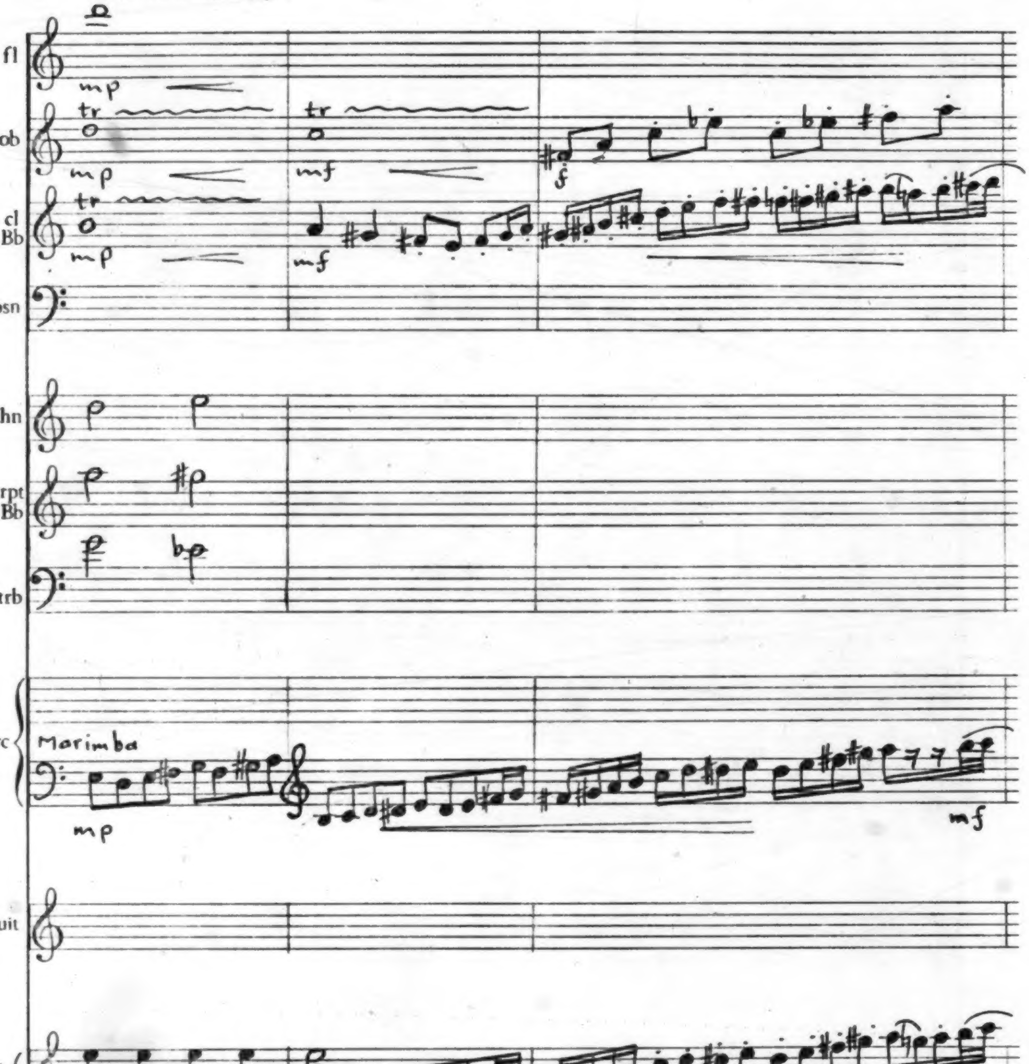
3.

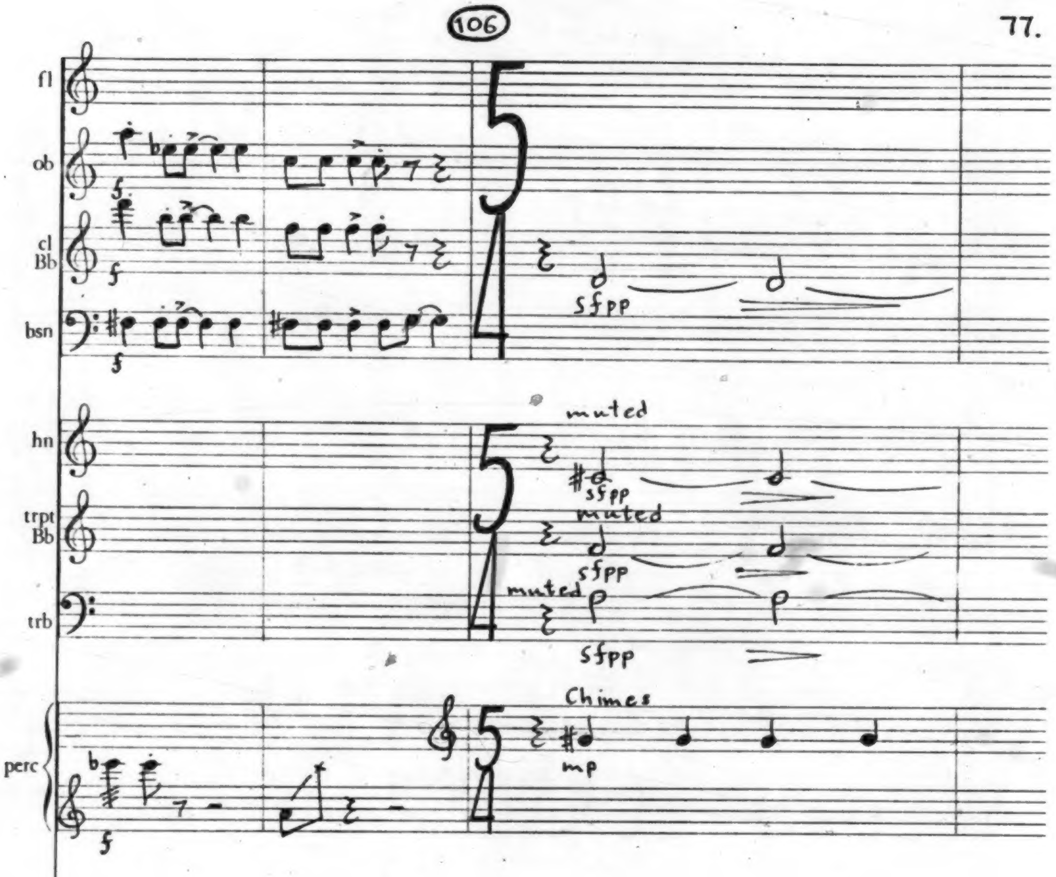

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Timp.
Marimba
guit
vln I
vln II
vla
vc
db
Open
open
Open
mf
mp
f
p
3


97
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
Marimba
perc
guit
vln I
vln II
vla
vc
db
f
ff
mf
mp
f.
3

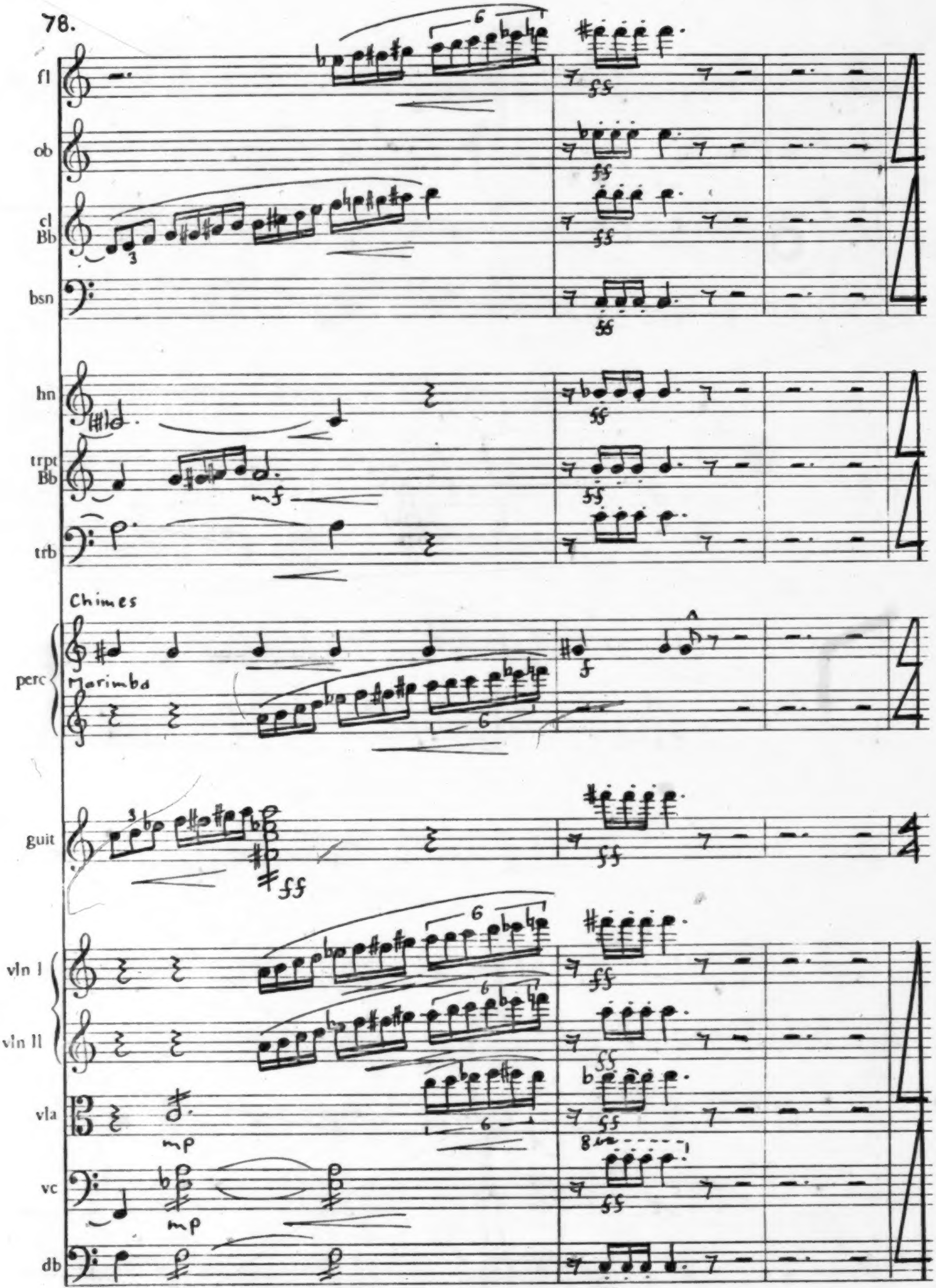
97

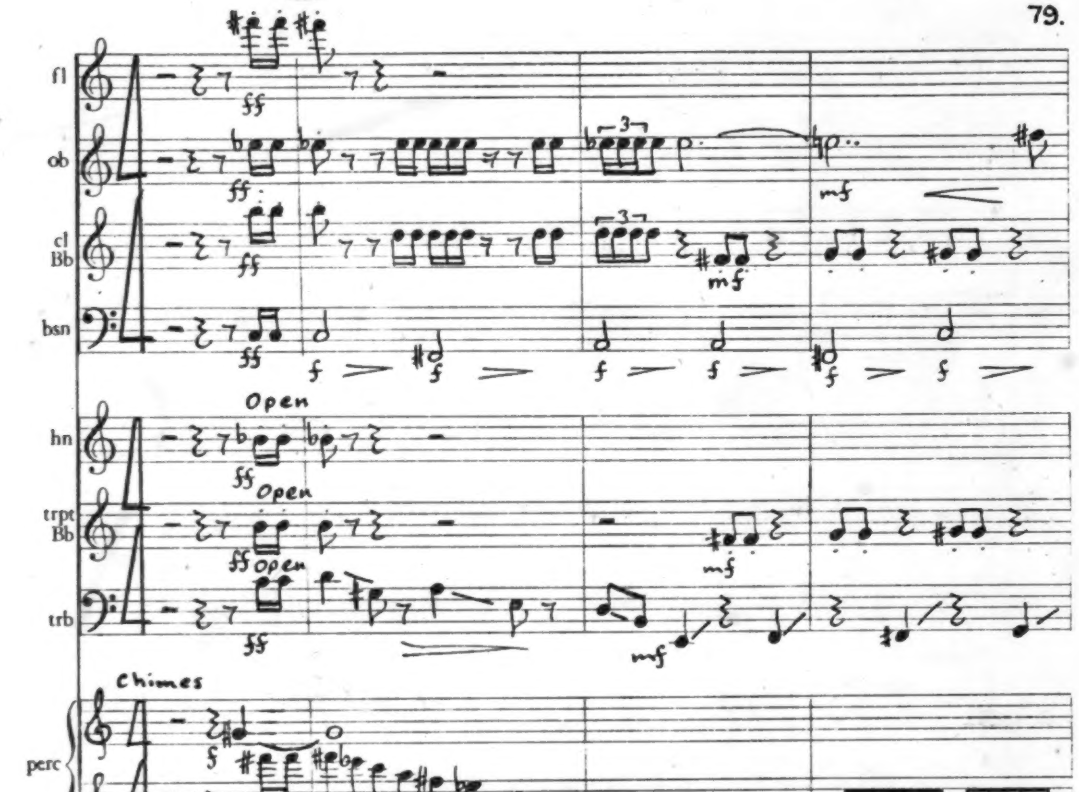

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Timp.
guit
vln I
vln II
vla
vc
db
sfp
mf
f
p
8va
3
D → C
A → B♭

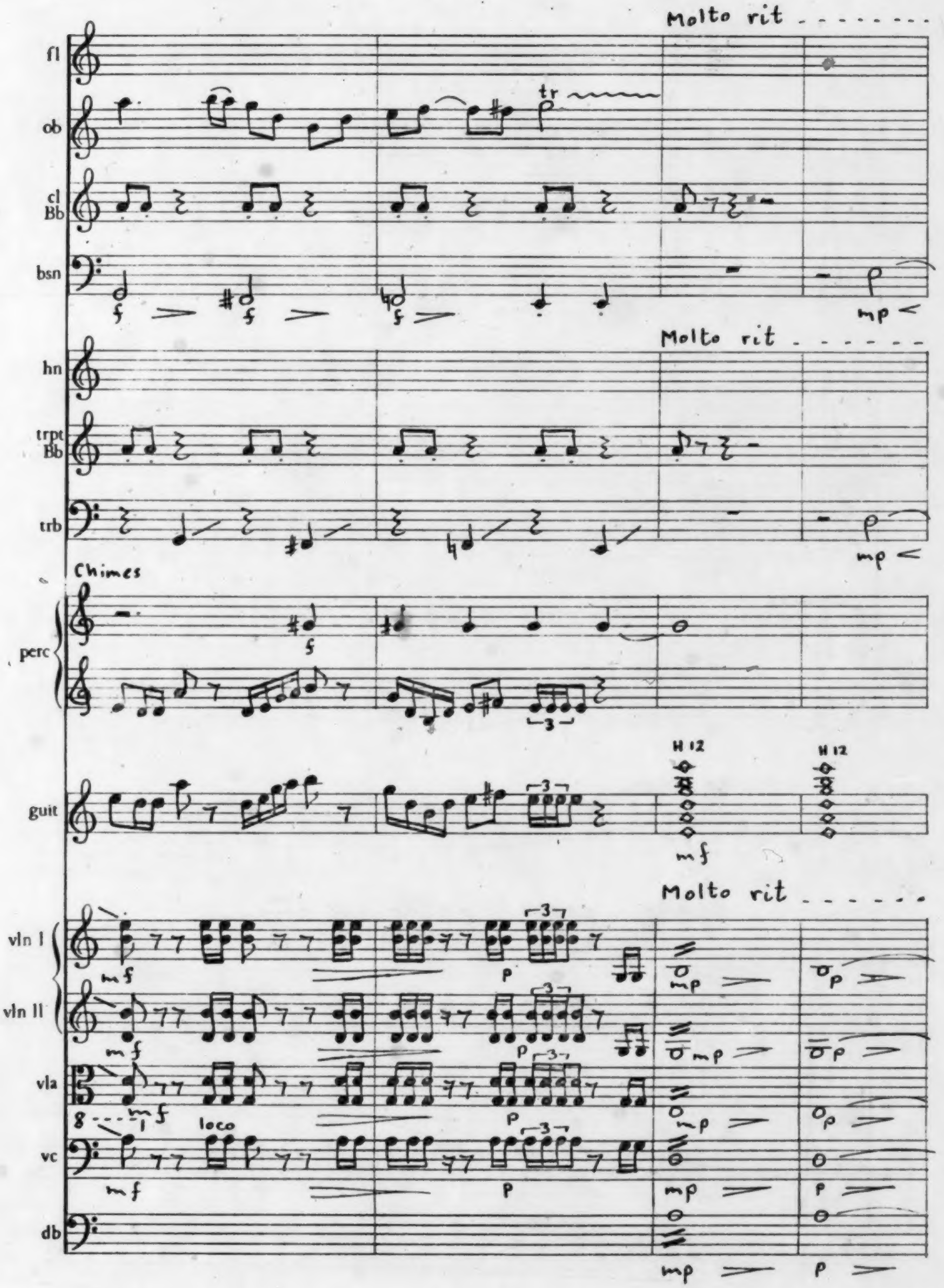

tr
fl
mp
tr
ob
mp
tr
mf
f
tr
cl
Bb
mp
mf
bsn
hn
trpt
Bb
trb
perc
Marimba
mp
mf
guit
vln I
f
f
vln II
f
vla
mf
f
vc
mf
f
db

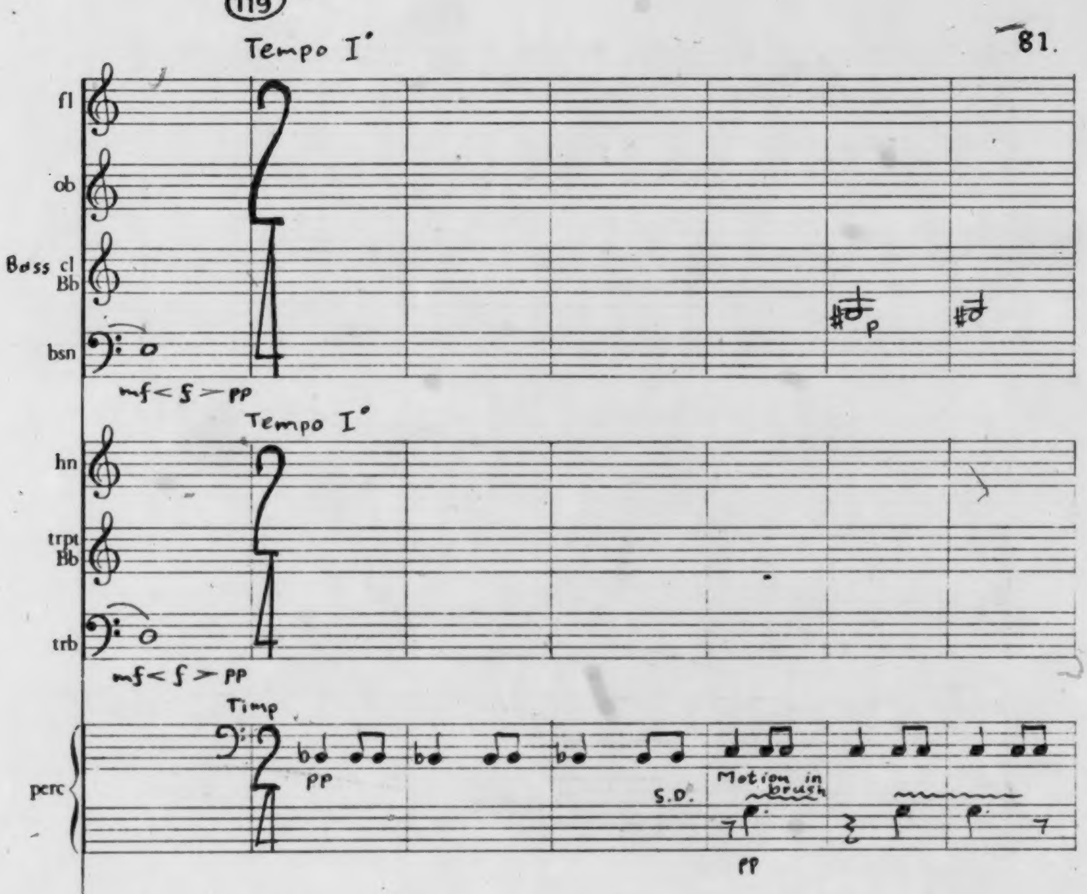

106
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
5
4
muted
muted
muted
Chimes
sfpp
sfpp
sfpp
sfpp
f
ff
mp
pp
p
3
106

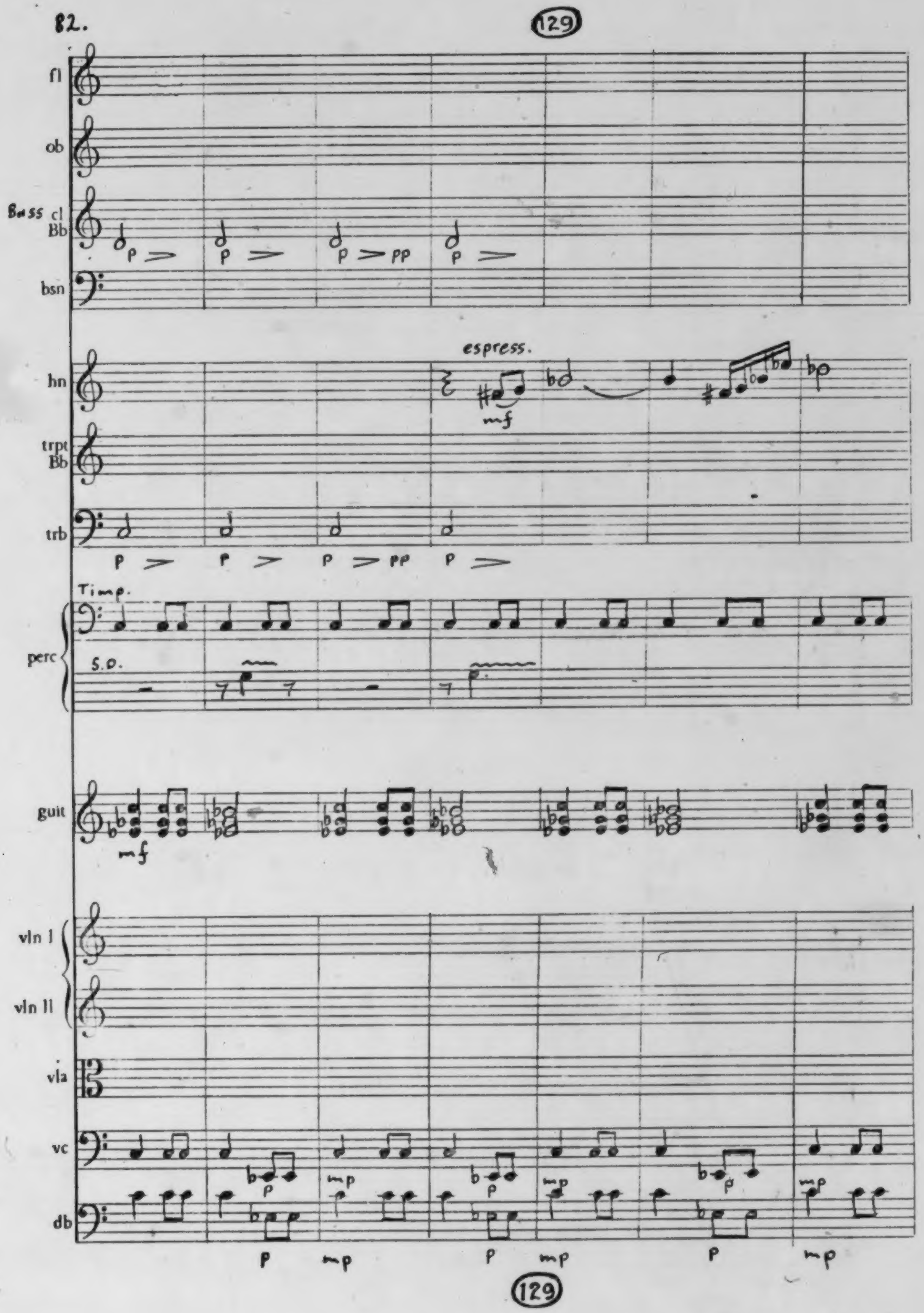
78.

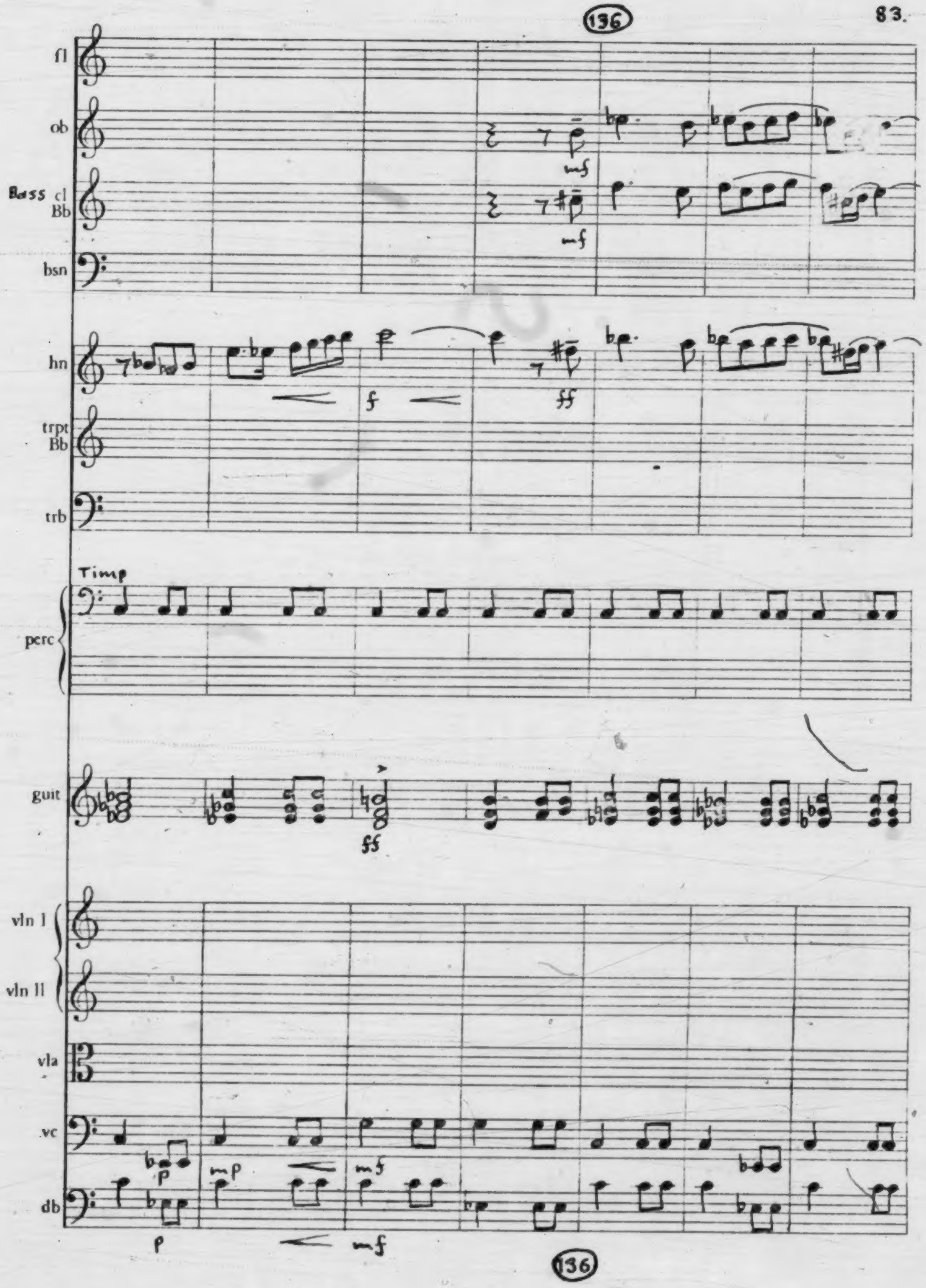

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Chimes
Marimba
guit
vln I
vln II
vla
vc
db
6
3
mf
ff
mp
8va

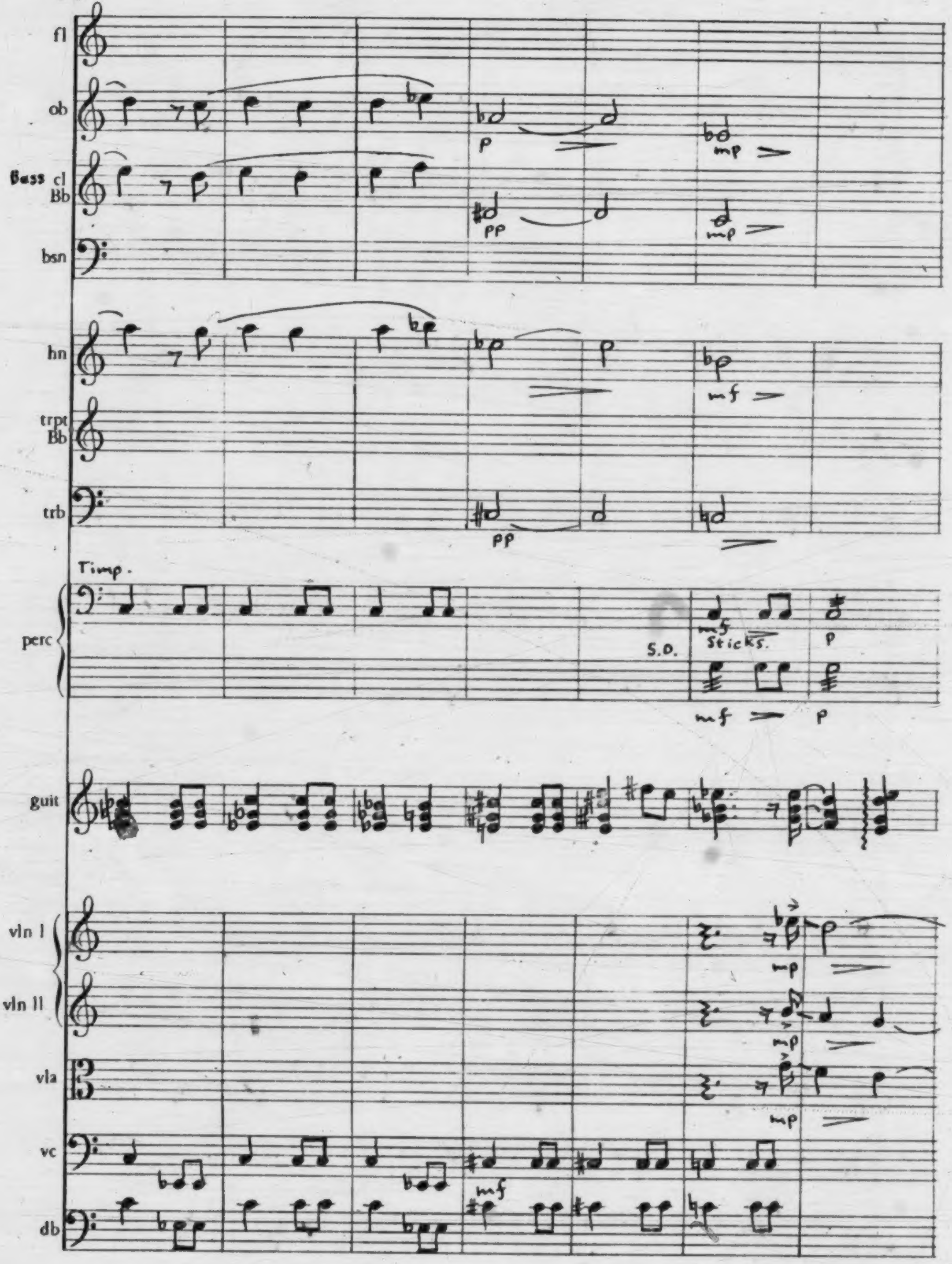

111
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
ff
mf
f
Open
Chimes
gliss.
8va
3
111

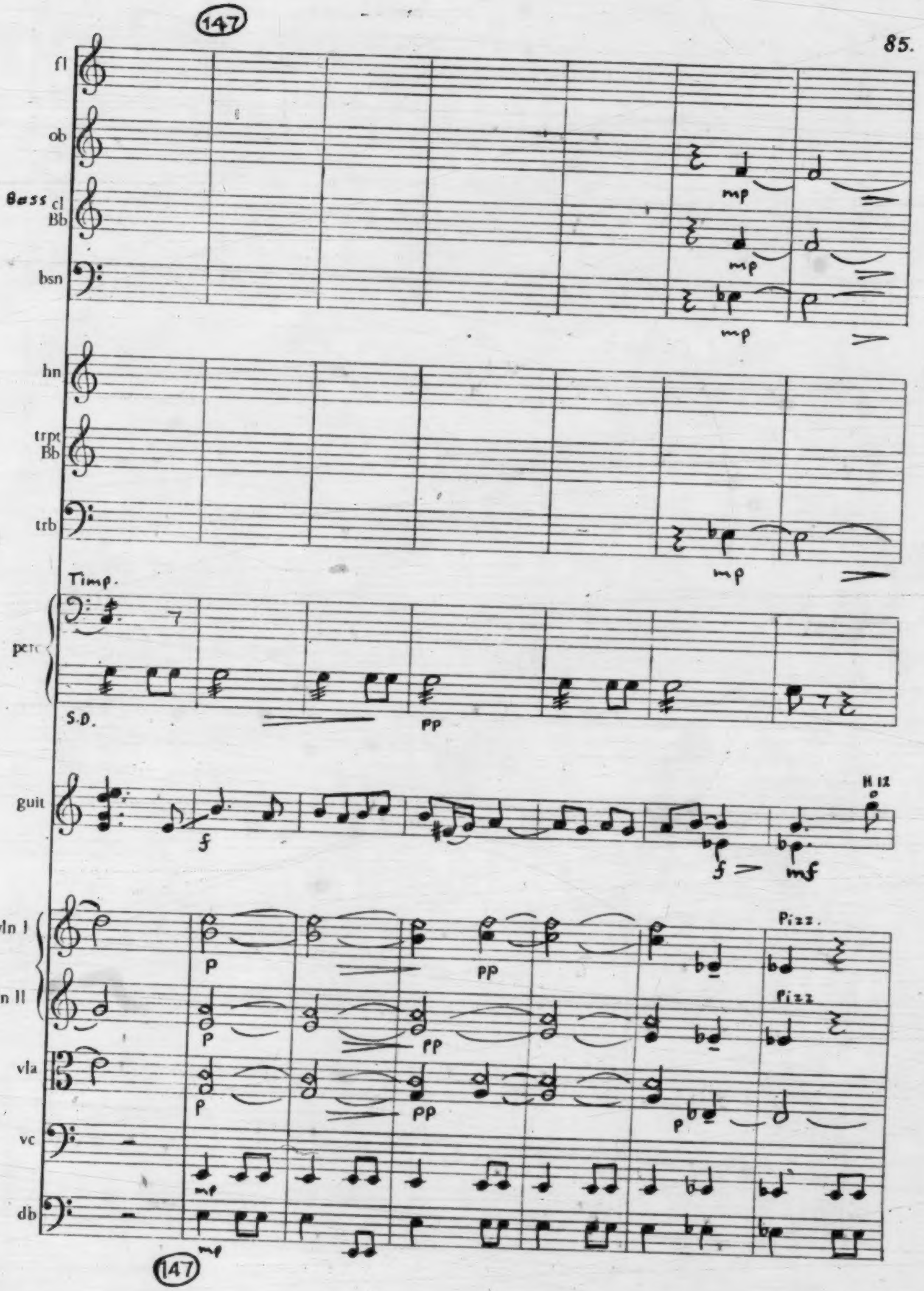

Molto rit ....
fl
ob
tr
cl Bb
bsn
f
f
f
mp
Molto rit ......
hn
trpt Bb
trb
mp
Chimes
perc
f
3
guit
3
H 12
H 12
mf
Molto rit ......
vln I
vln II
vla
vc
db
mf
p
3
mp
p
mf
p
3
mp
p
8 - - -
mf
loco
p
3
mp
p
mf
p
3
mp
p
mp
p

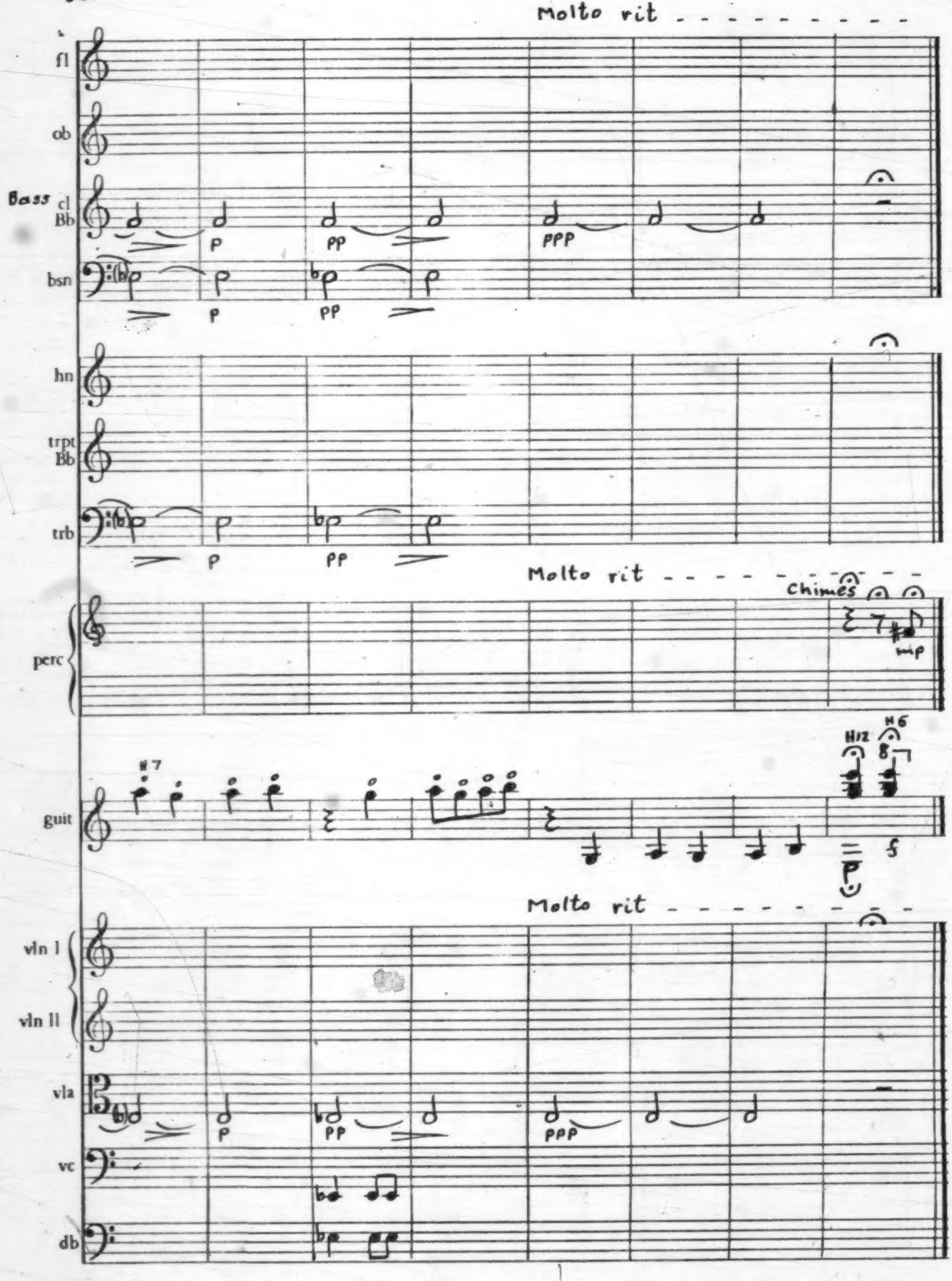

119
Tempo I°
fl
ob
Bass cl Bb
bsn
mf < f > pp
p
Tempo I°
hn
trpt Bb
trb
mf < f > pp
Timp
perc
pp
S.D.
Motion in brush
pp
guit
mf
p
Tempo I°
vln I
pp >
vln II
pp >
vla
pp >
vc
pp >
mf
p
mp
db
pp >
mf
p
mp
119


129
fl
ob
Bass cl Bb
p > p > p > pp p >
bsn
espress.
hn
mf
trpt Bb
trb
p > p > p > pp p >
Timp.
perc
S.D.
guit
mf
vln I
vln II
vla
vc
p mp p mp p mp
db
p mp p mp p mp
129

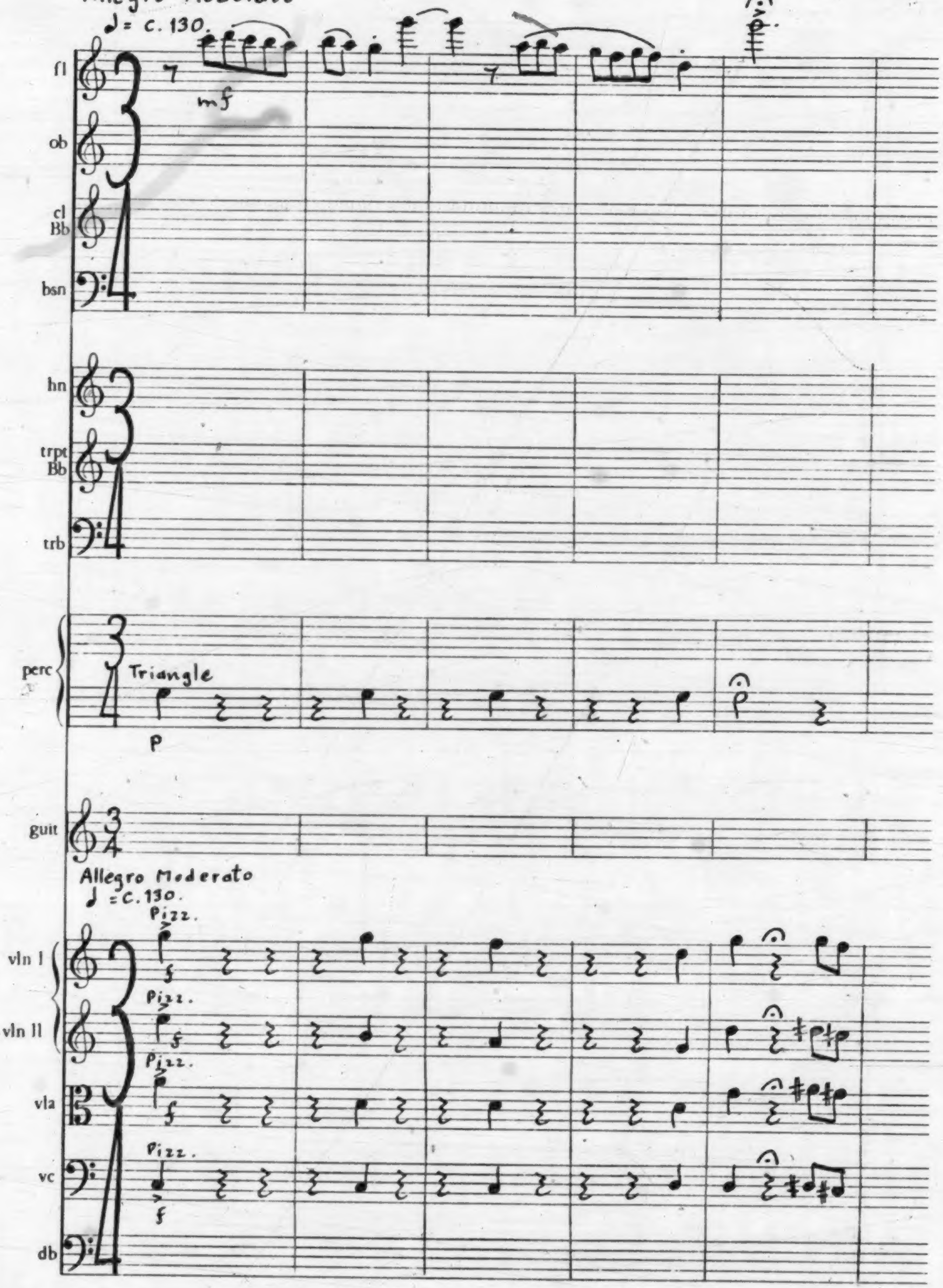

136
fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
Timp
perc
guit
vln I
vln II
vla
vc
db
mf
mf
f
ff
ff
p
mp
mf
p
mf
136

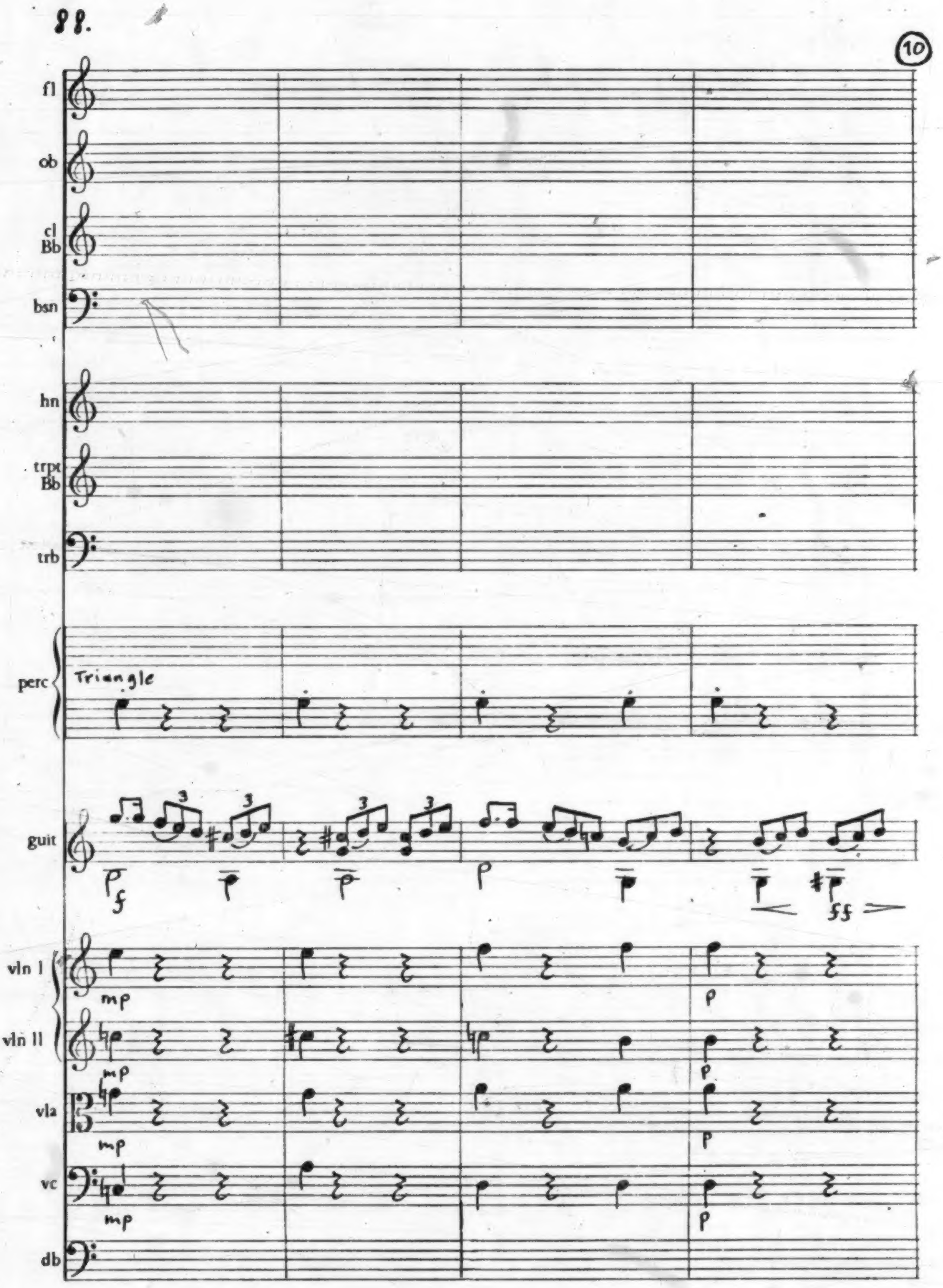

fl
ob
Bass cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
S.D.
Sticks.
guit
vln I
vln II
vla
vc
db
p
pp
mp
mf

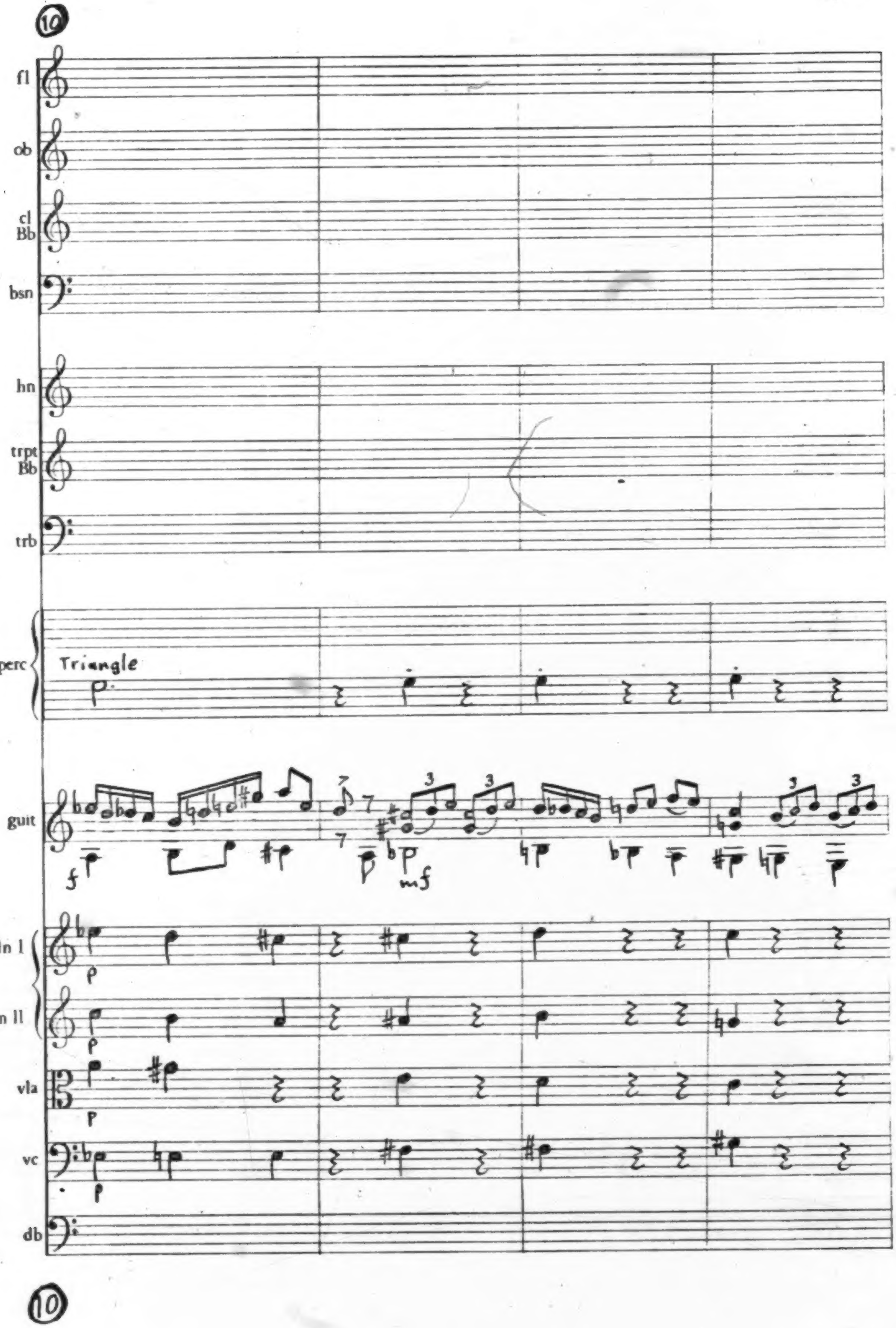

147
fl
ob
Bass cl Bb
bsn
mp
hn
trpt Bb
trb
Timp.
perc
S.D.
pp
guit
f
mf
H 12
vln I
vln II
vla
vc
db
p
pp
Pizz.
147

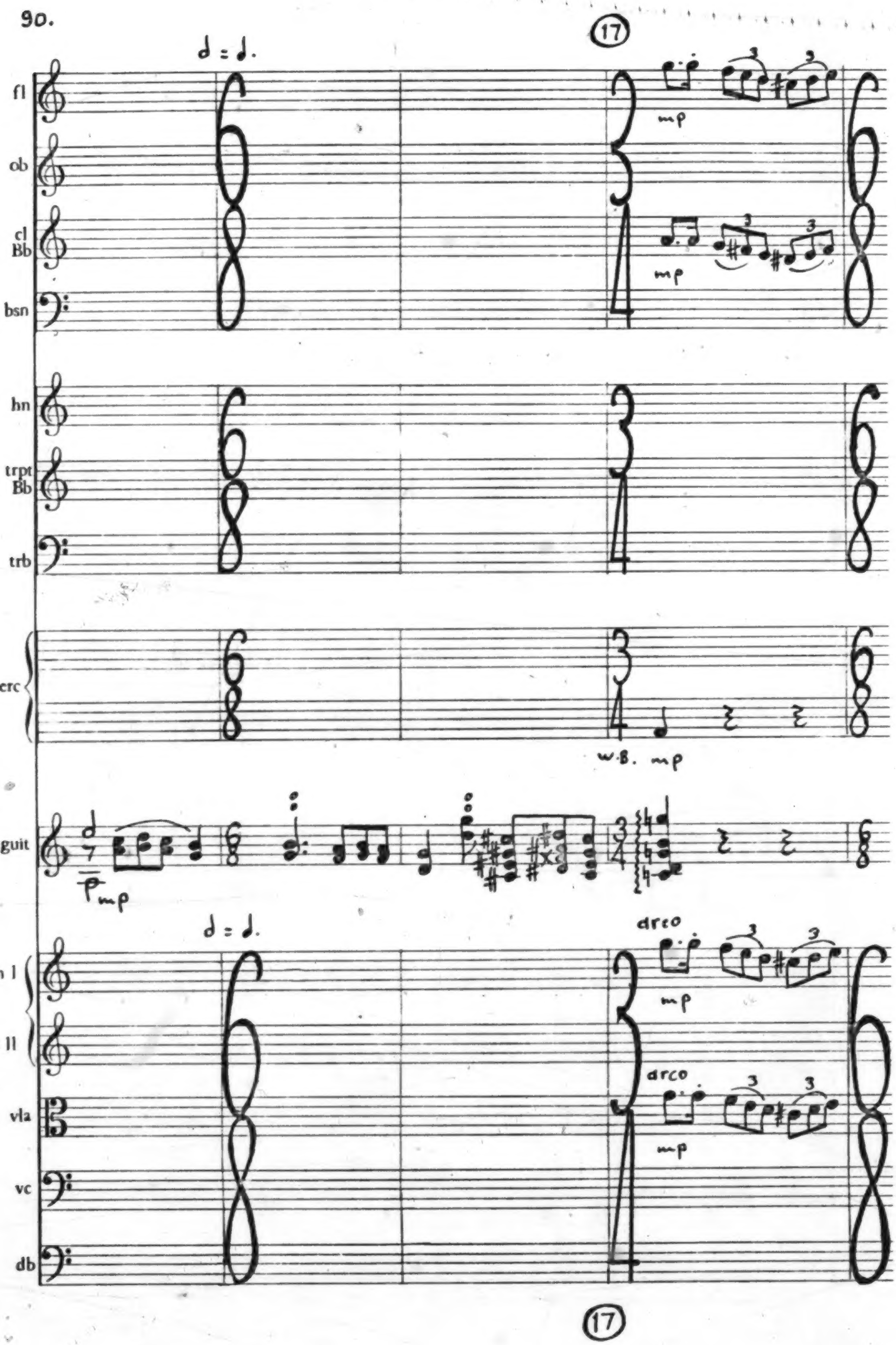

Molto rit
fl
ob
Bass cl Bb
p
pp
ppp
bsn
p
pp
hn
trpt Bb
trb
p
pp
Molto rit
Chimes
perc
mp
guit
H7
H12
H6
f
Molto rit
vln I
vln II
vla
p
pp
ppp
vc
db

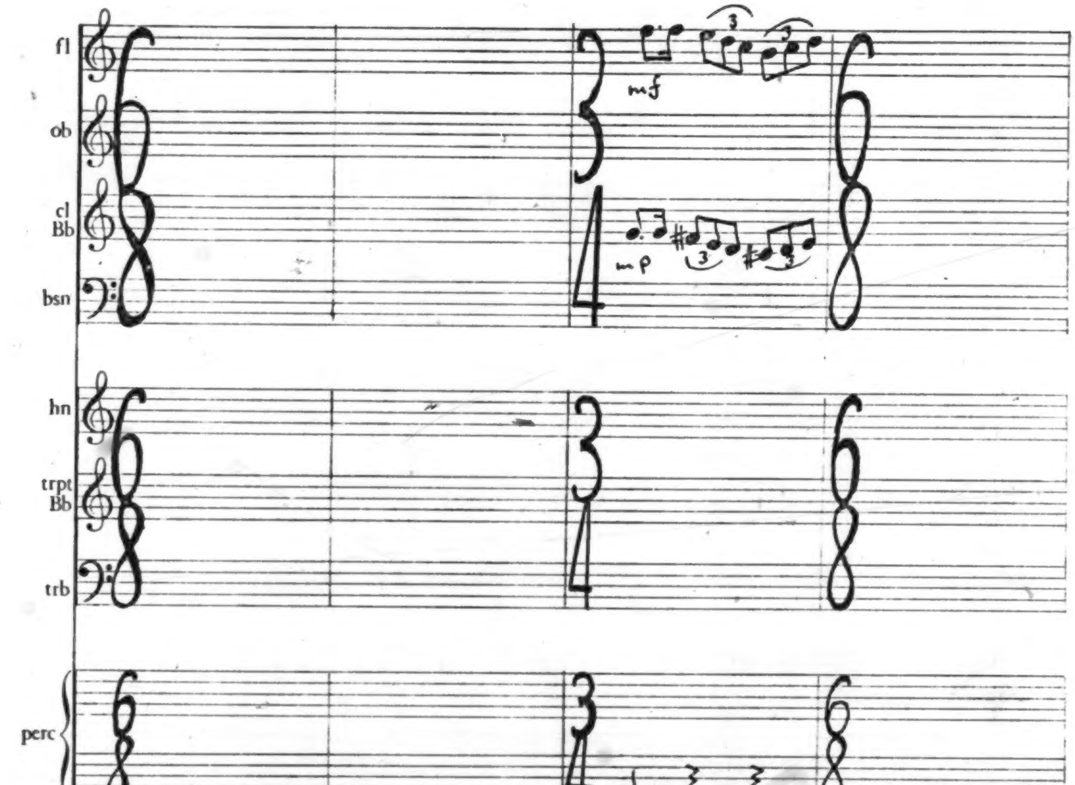
III

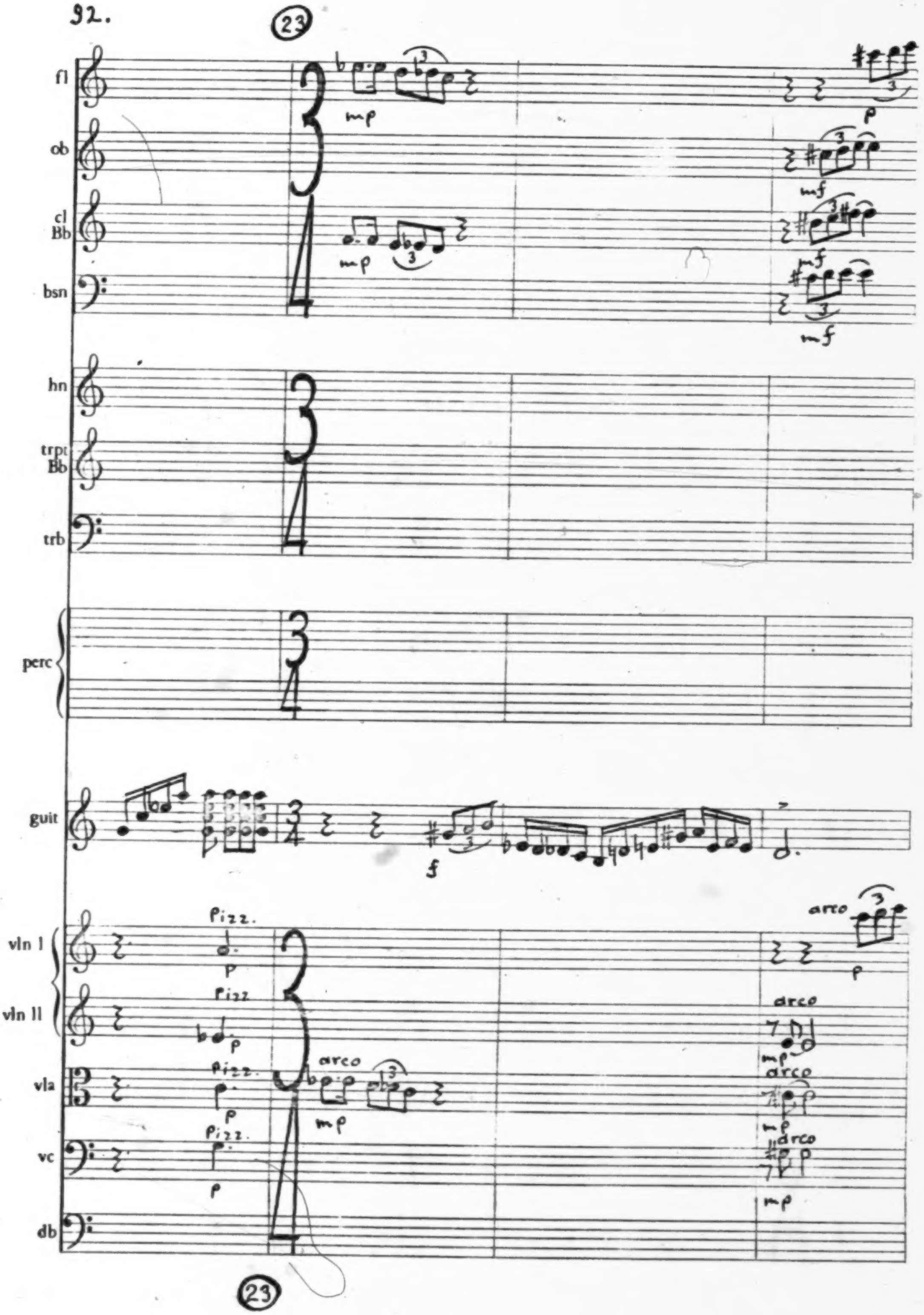

Allegro Moderato
♩= c. 130.
mf
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Triangle
p
guit
Allegro Moderato
♩ = c. 130.
Pizz.
f
vln I
Pizz.
f
vln II
Pizz.
f
vla
Pizz.
f
vc
db

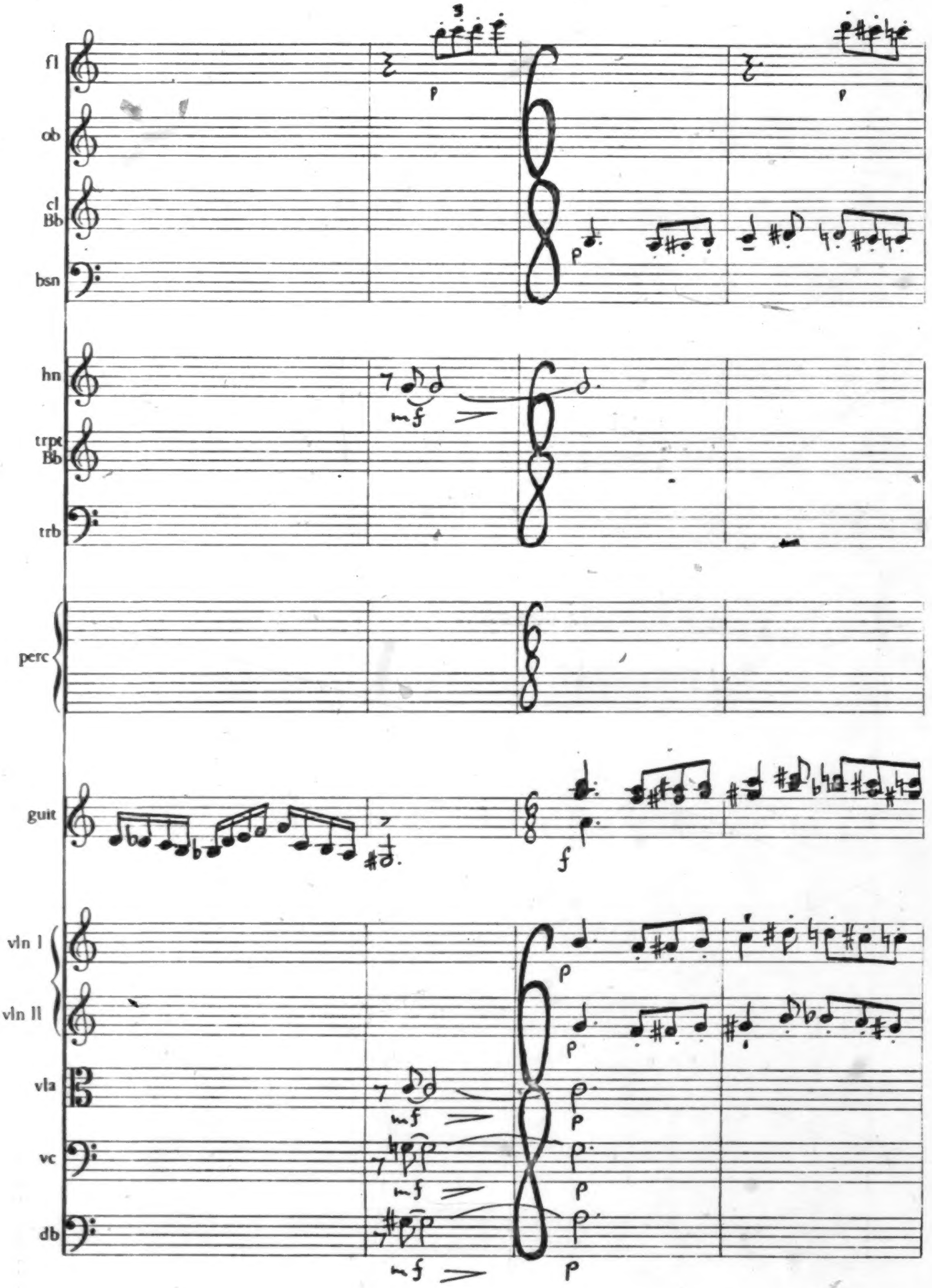

88.
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Triangle
guit
3
f
ff
vln I
vln II
vla
vc
db
mp
p

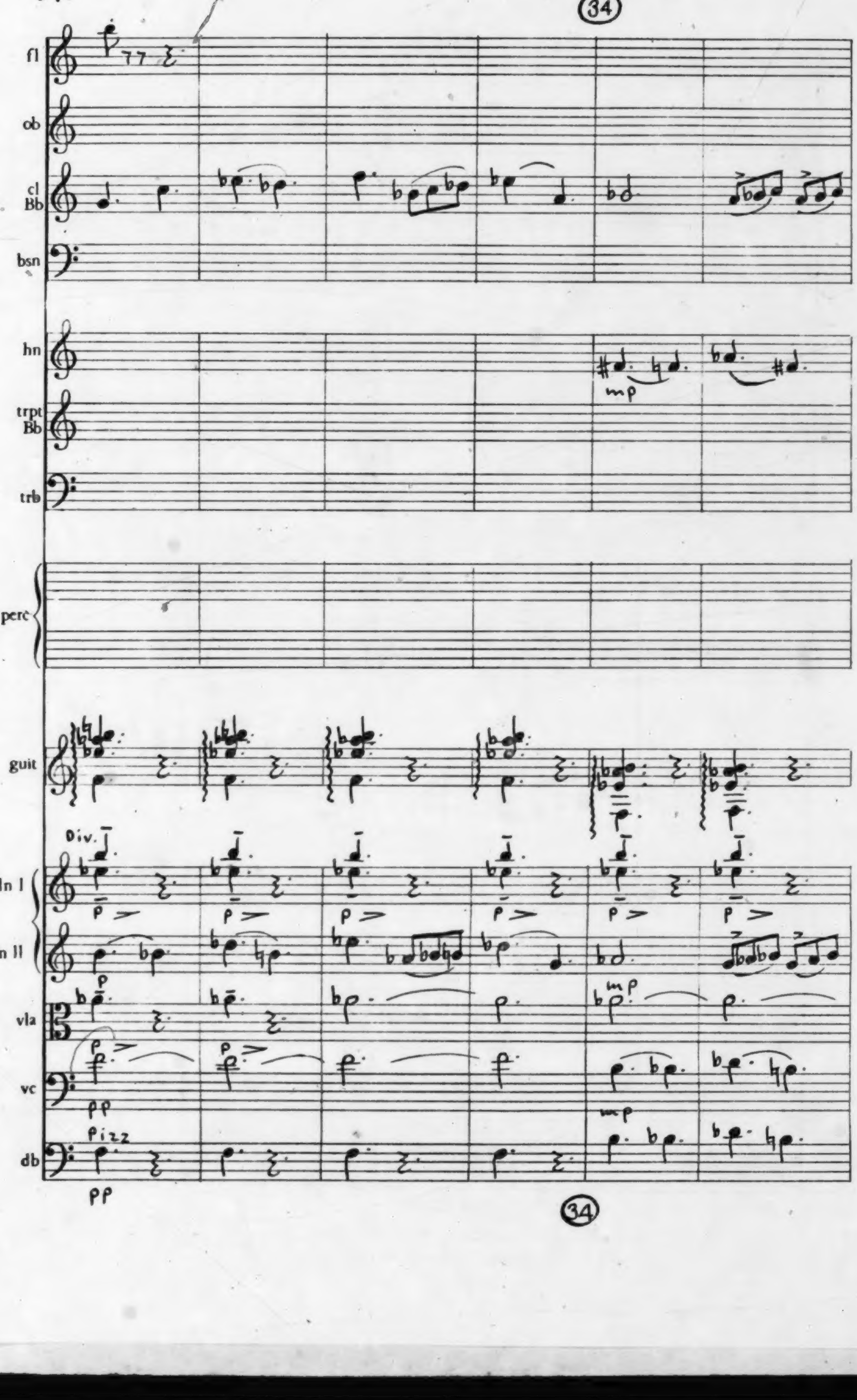

10
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
Triangle
guit
f
7
7
7
3
3
3
3
mf
vln I
p
vln II
p
vla
p
vc
p
db
10

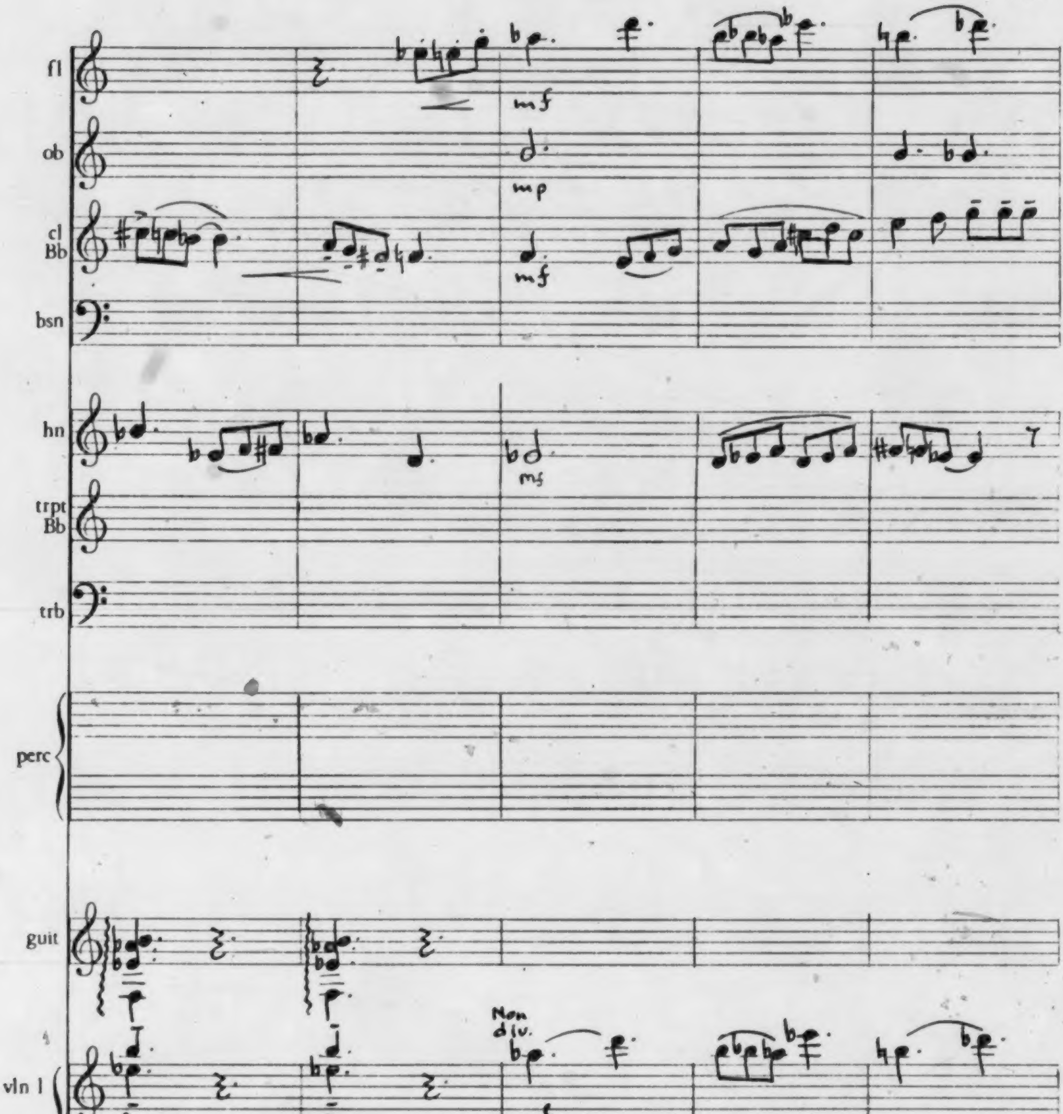

17
𝅗𝅥 = 𝅘𝅥.
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
w.B. mp
p mp
arco
3
17

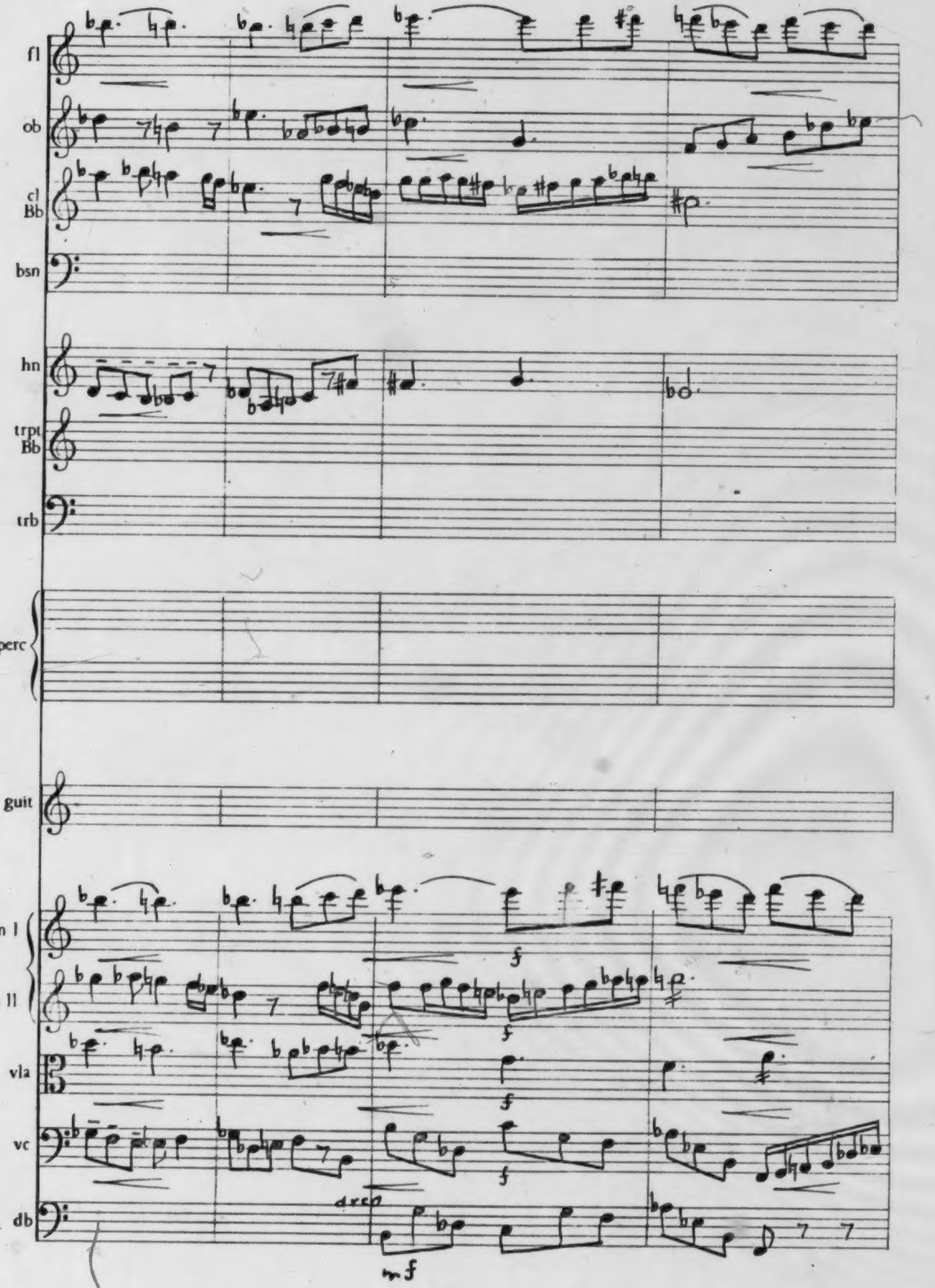

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
6/8
3/4
mf
mp
3
w.B.
f
pp

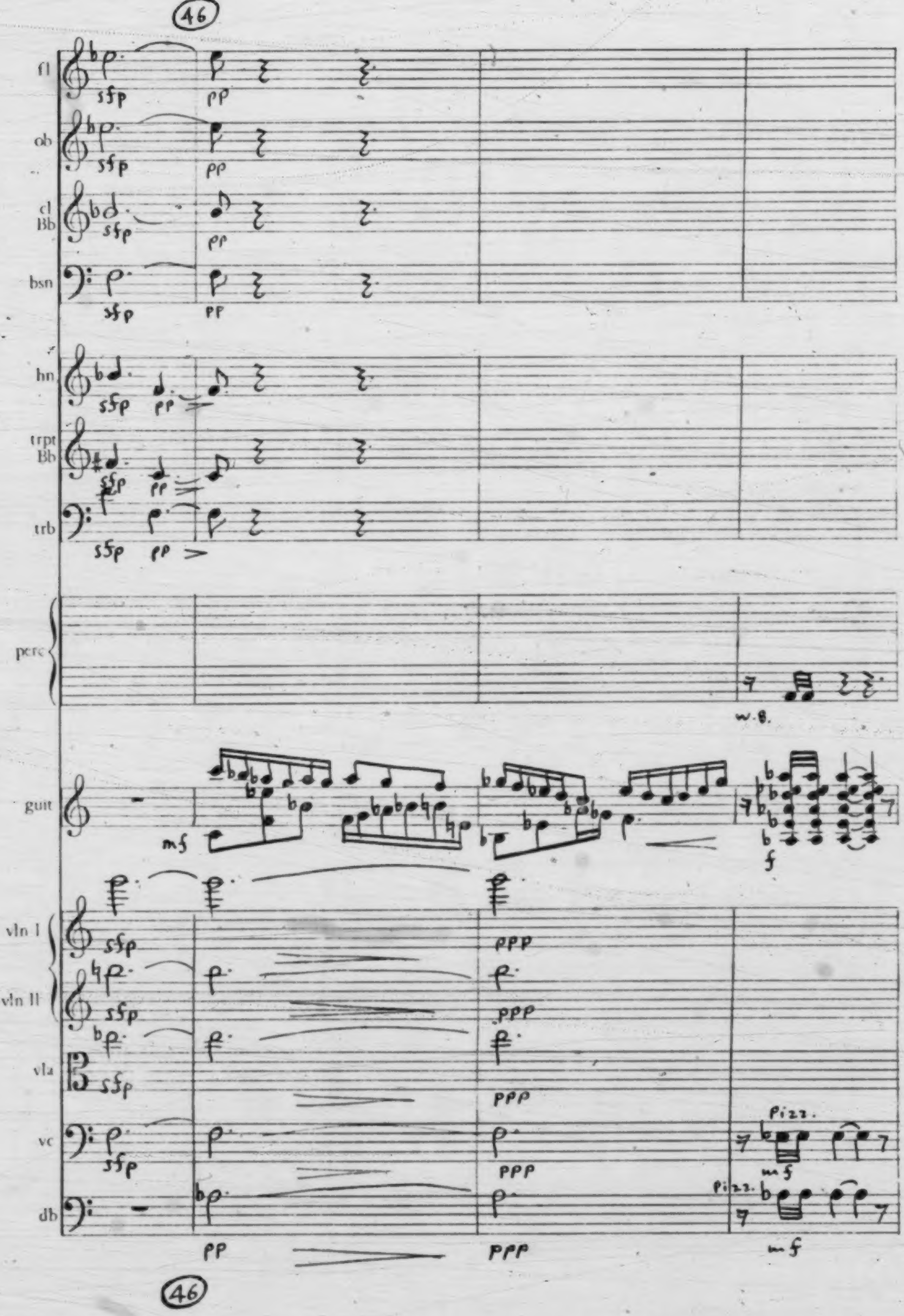

23
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
4
mp
p
mf
f
Pizz.
arco
23

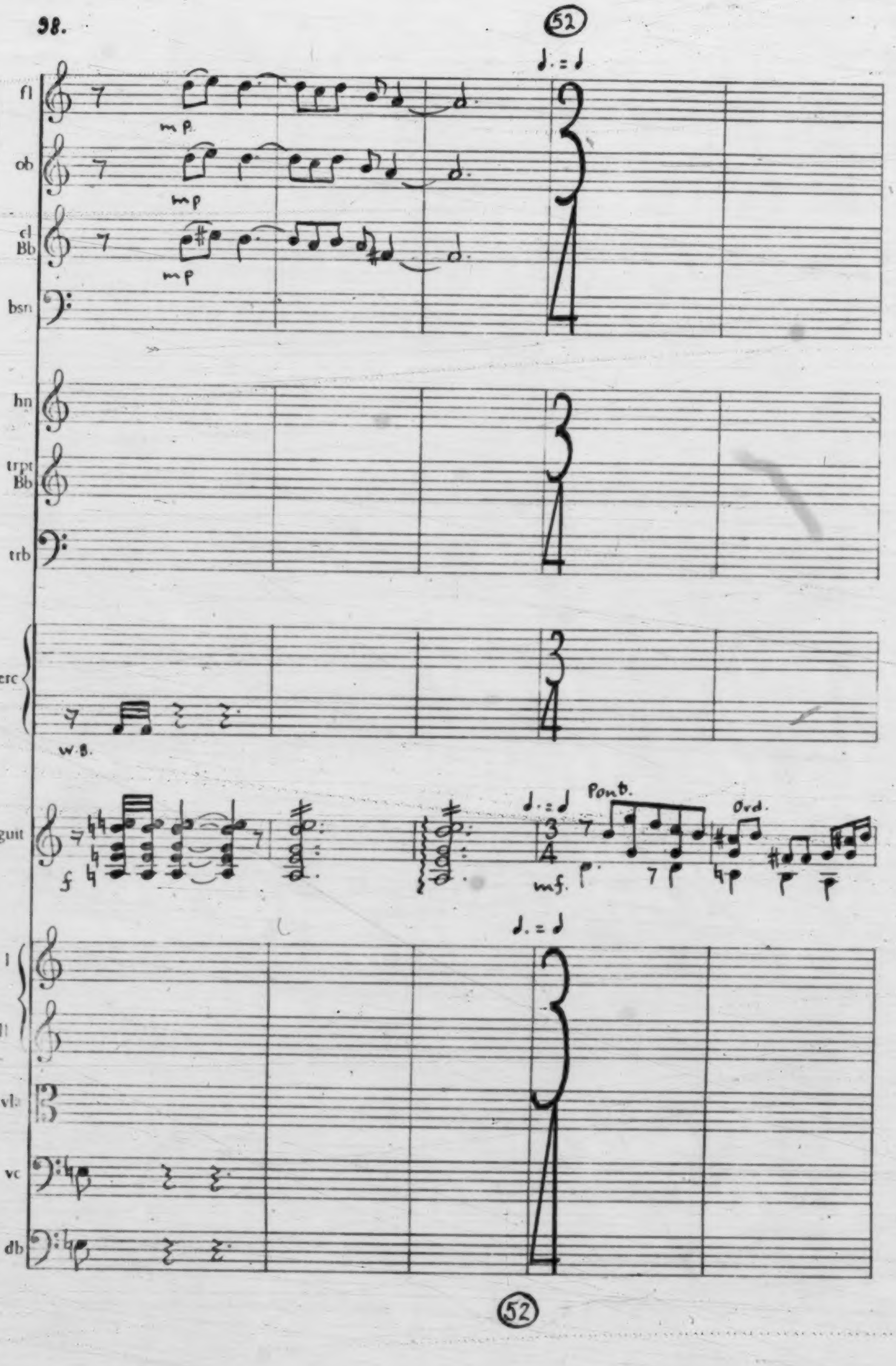

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
mf
f
6
8
3

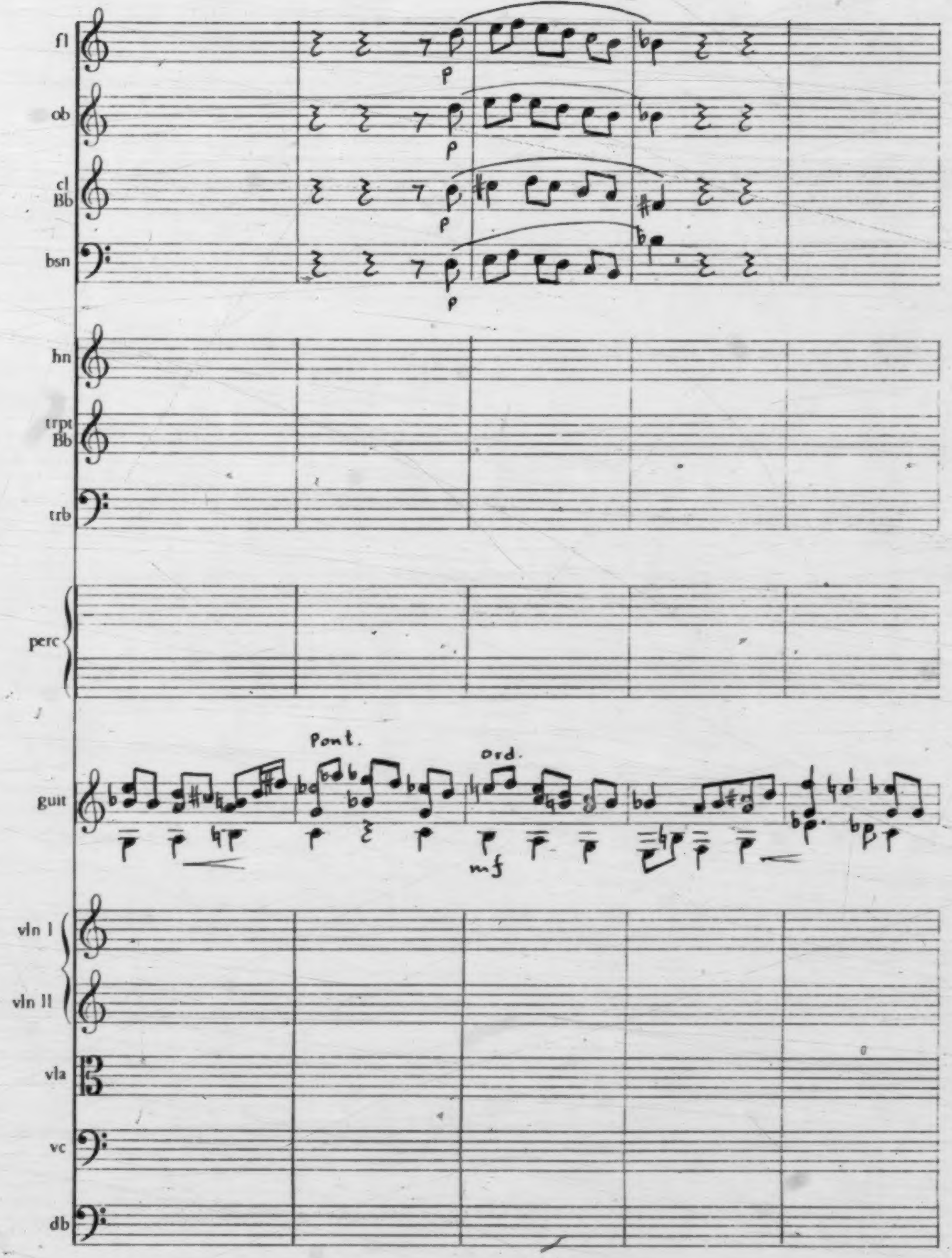

34
fl
ob
cl Bb
bsn
hn
mp
trpt Bb
trb
perc
guit
Div.
vln I
vln II
vla
vc
db
p
mp
pp
Pizz
34

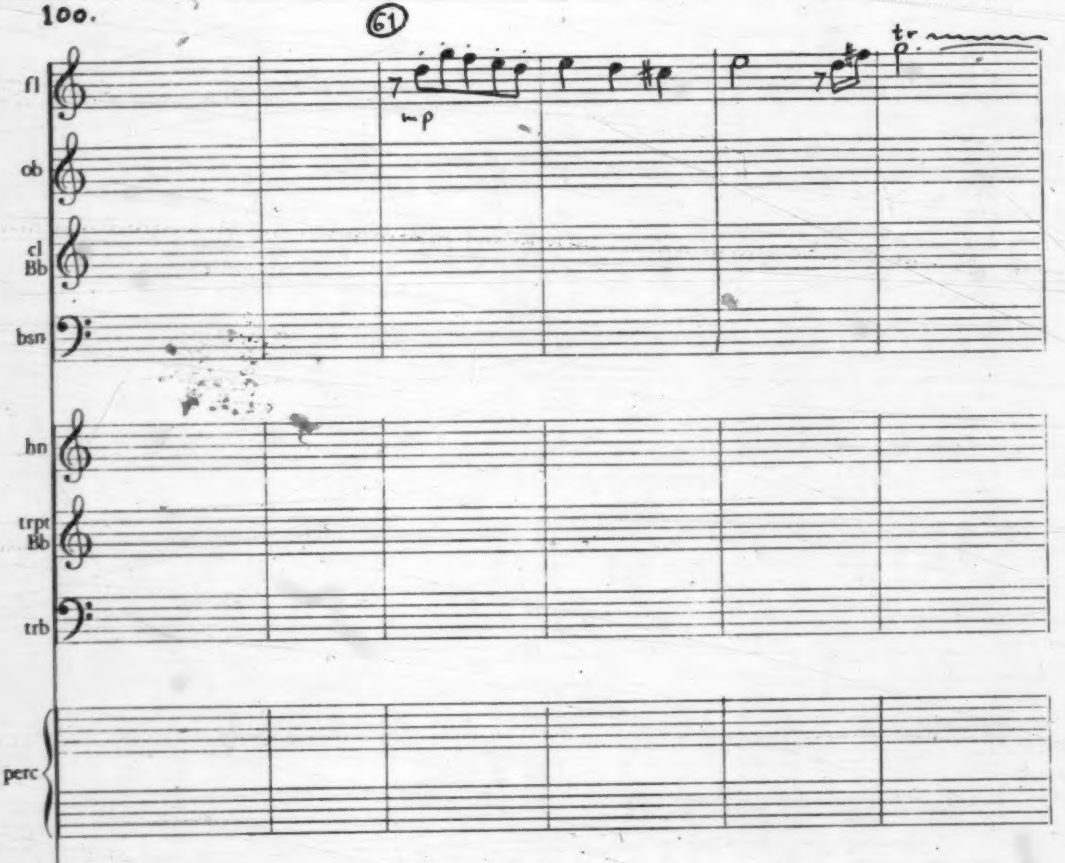

fl
mf
ob
mp
cl Bb
mf
bsn
hn
mf
trpt Bb
trb
perc
guit
Non div.
vln I
p
p
mf
vln II
mf
vla
vc
mf
db
mf

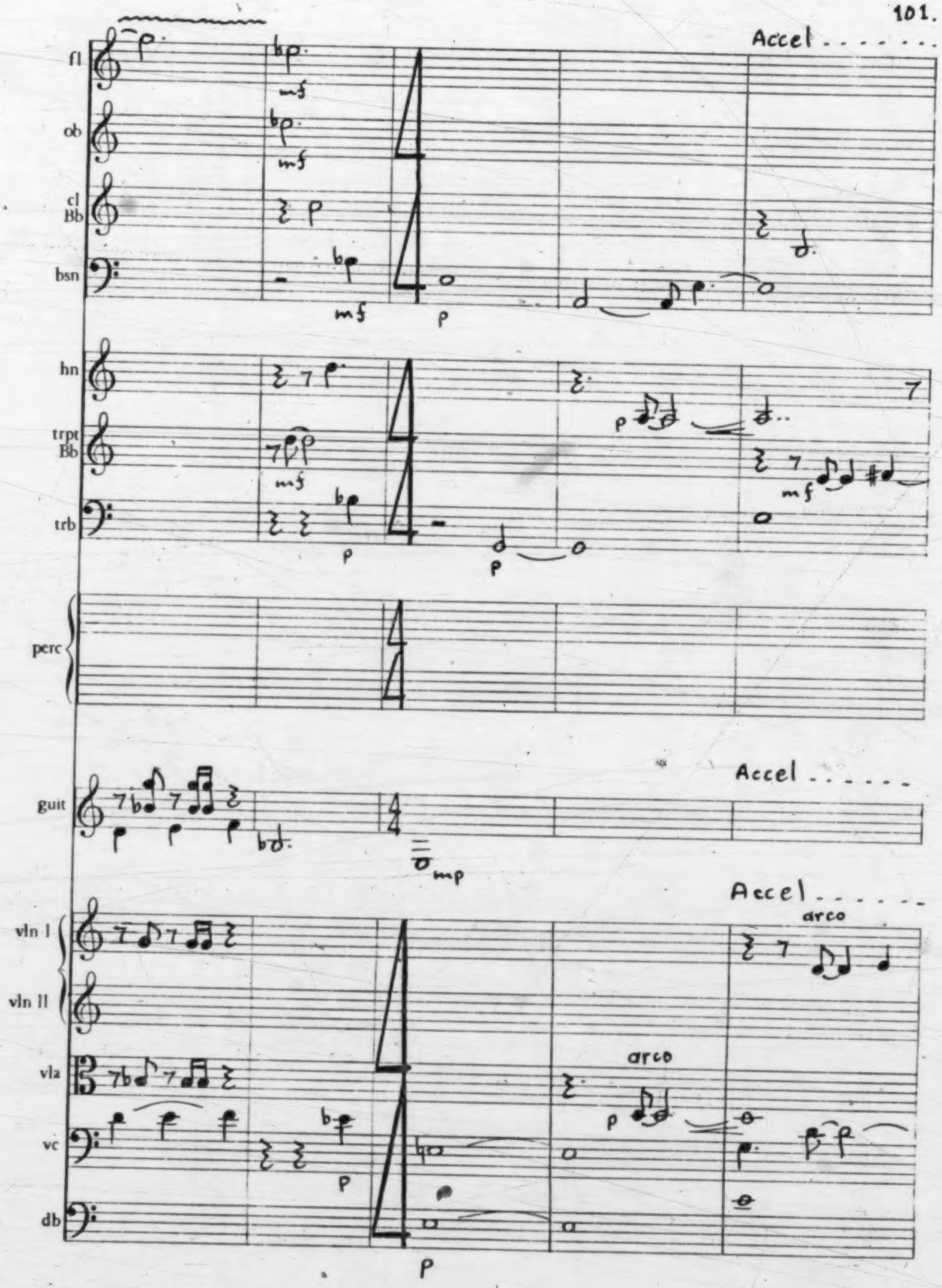

fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
f
f
f
f
arco
mf

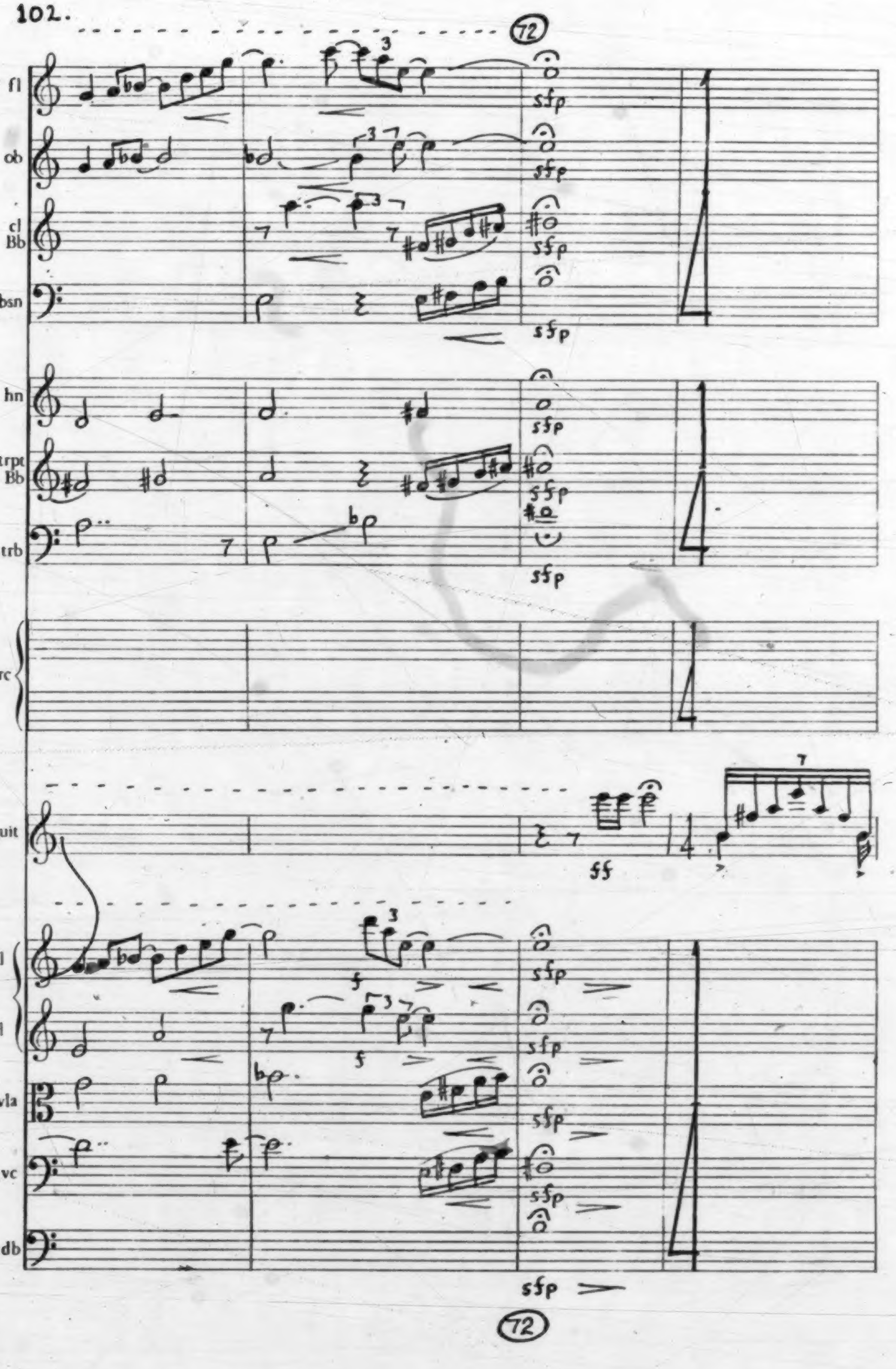

46
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
sfp
pp
ppp
mf
f
w.B.
Pizz.
46

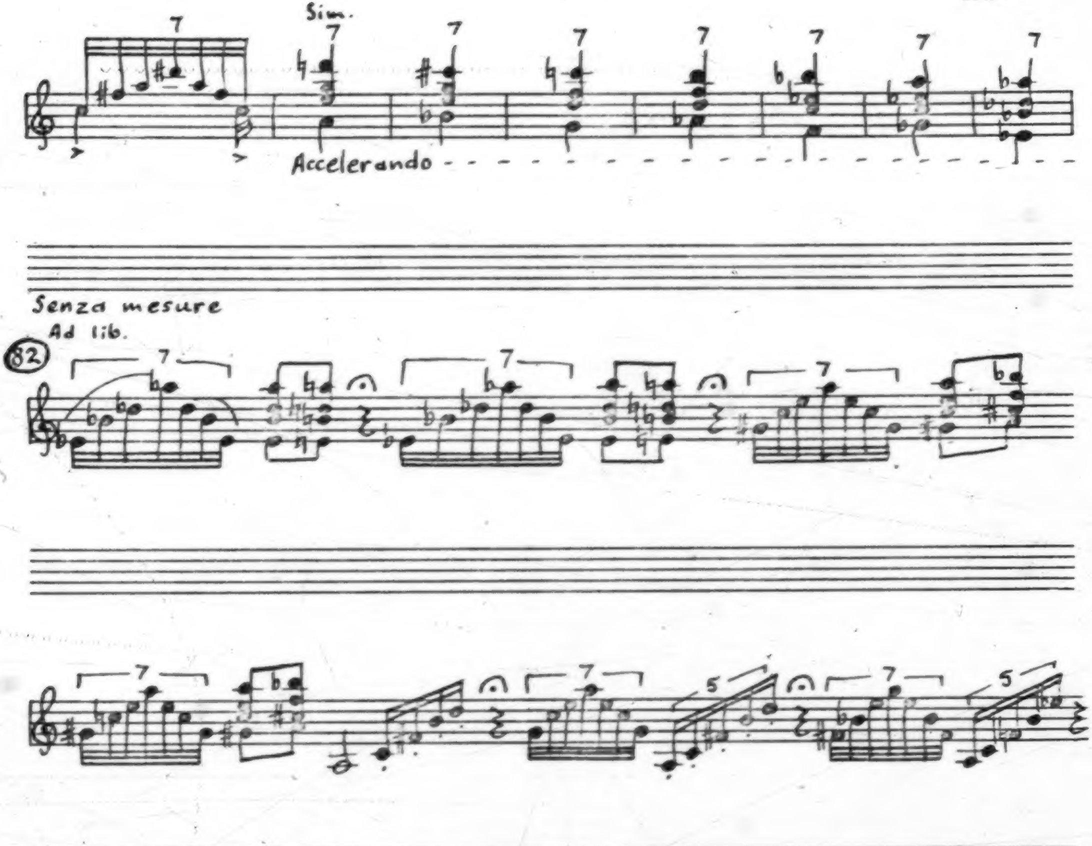

52
♩. = ♩
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
mp
mp
w.B.
f
mf
Pont.
Ord.
3
4
52


fl
ob
cl Bb
bsn
p
p
p
p
hn
trpt Bb
trb
perc
guit
Pont.
Ord.
mf
vln I
vln II
vla
vc
db

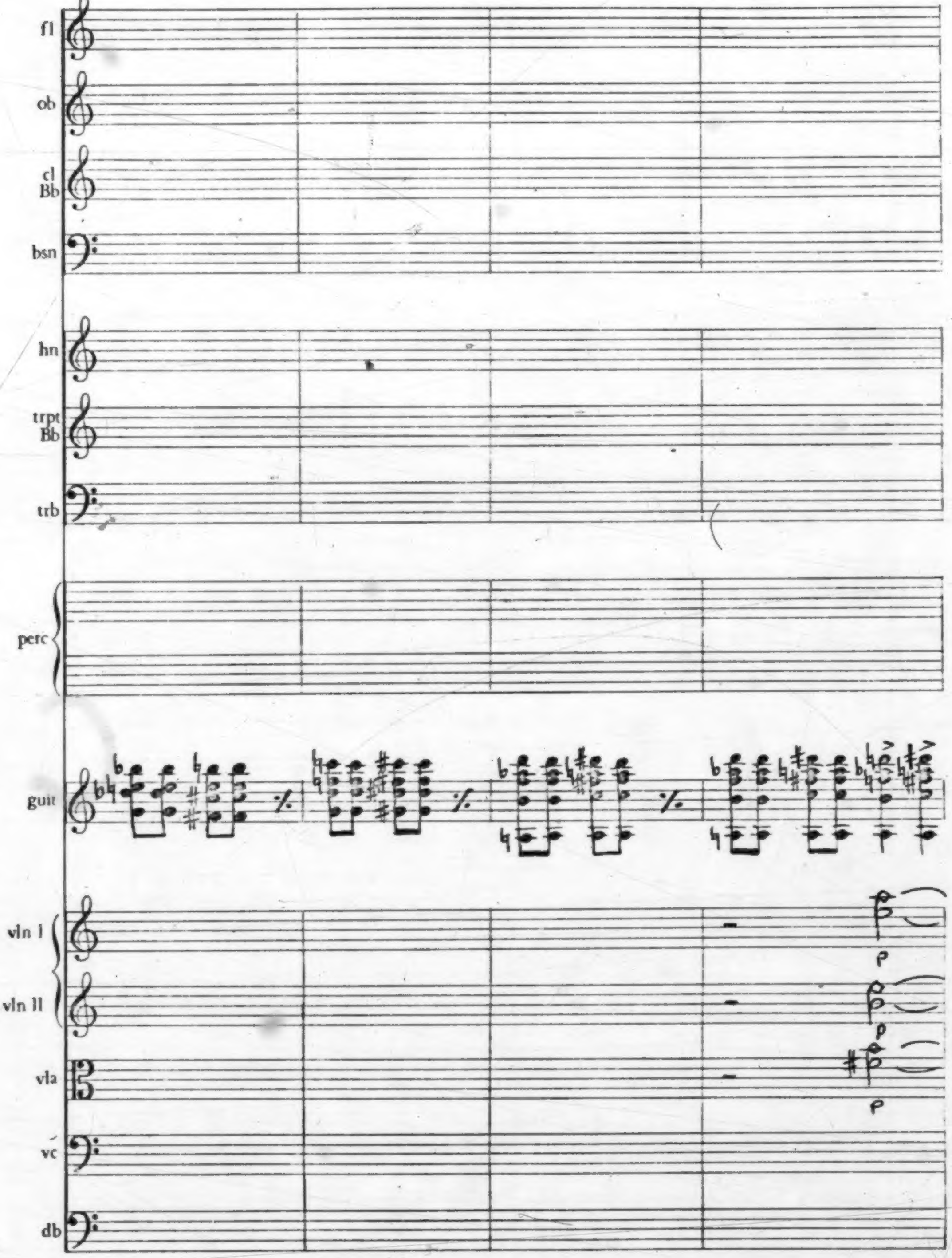

61
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mp
tr
Pont.
f
Pizz.
Pizz.
arco
p
61


Accel . . . . . .
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
mf
p
mp
arco
Accel . . . . . .
Accel . . . . . .
4
4

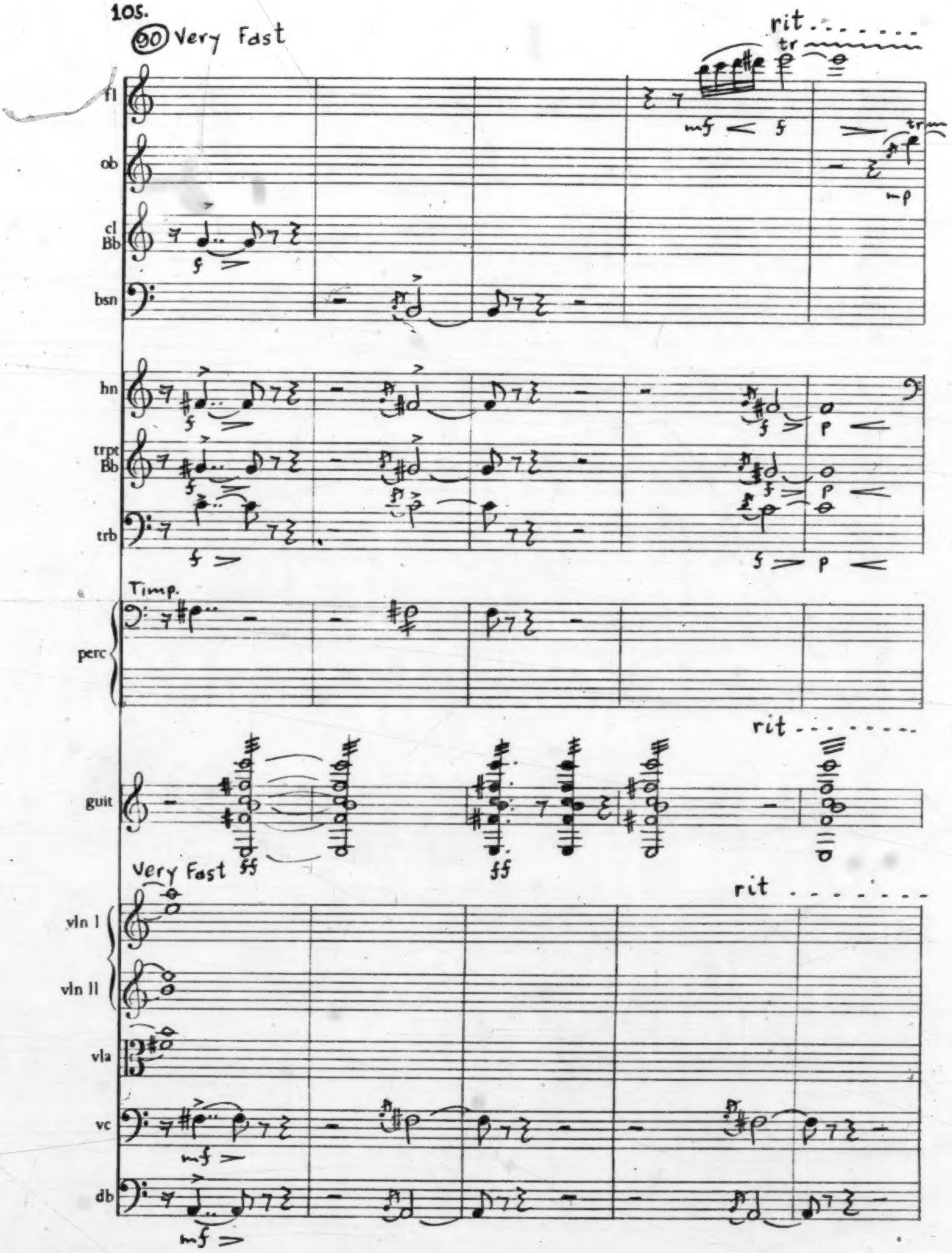

72
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
7
4
f
sfp
ff
72

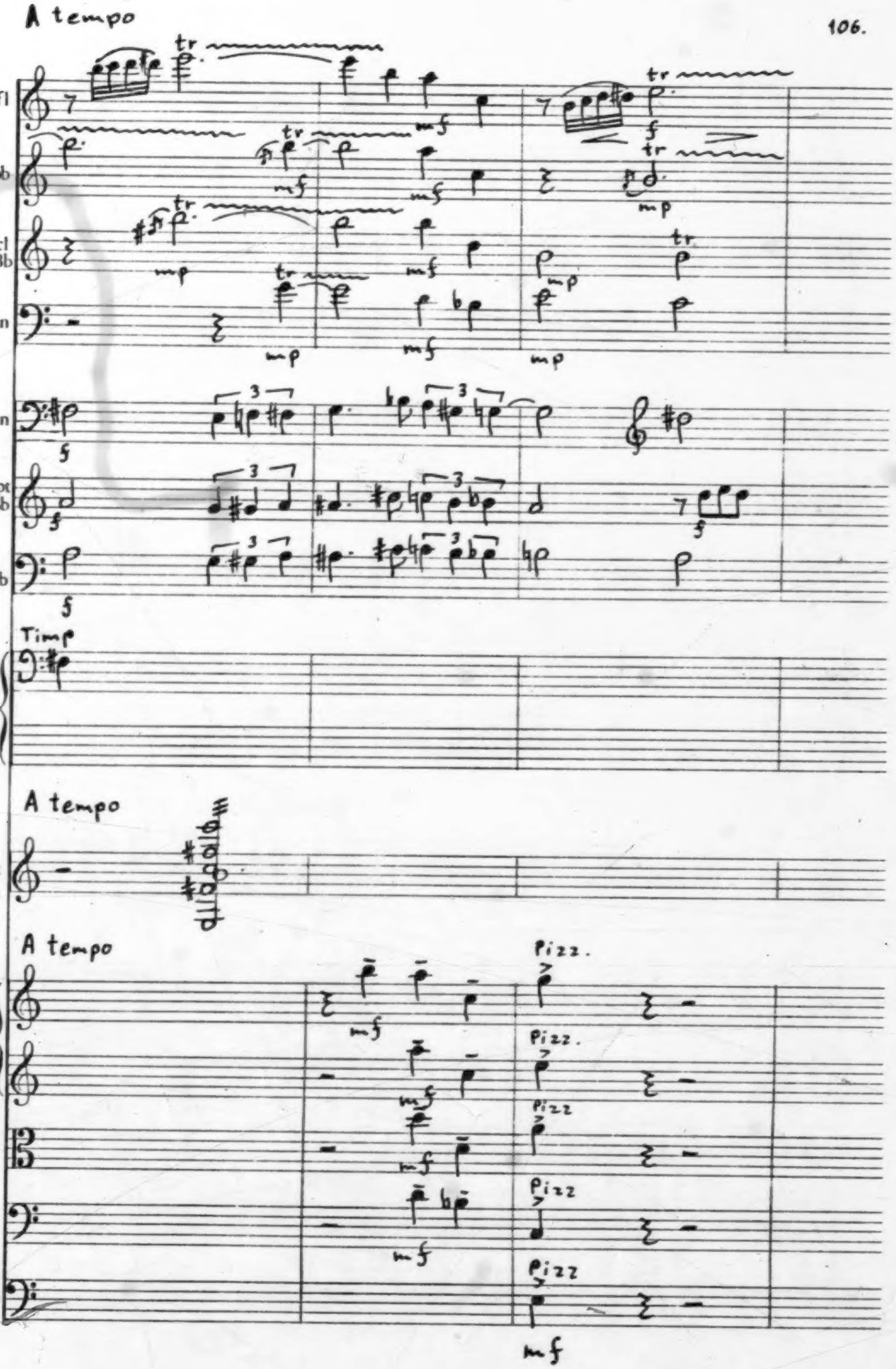

Sim.
7
Accelerando
Senza mesure
Ad lib.
82
7
5
83
4/4
Slowly
83
Sim.

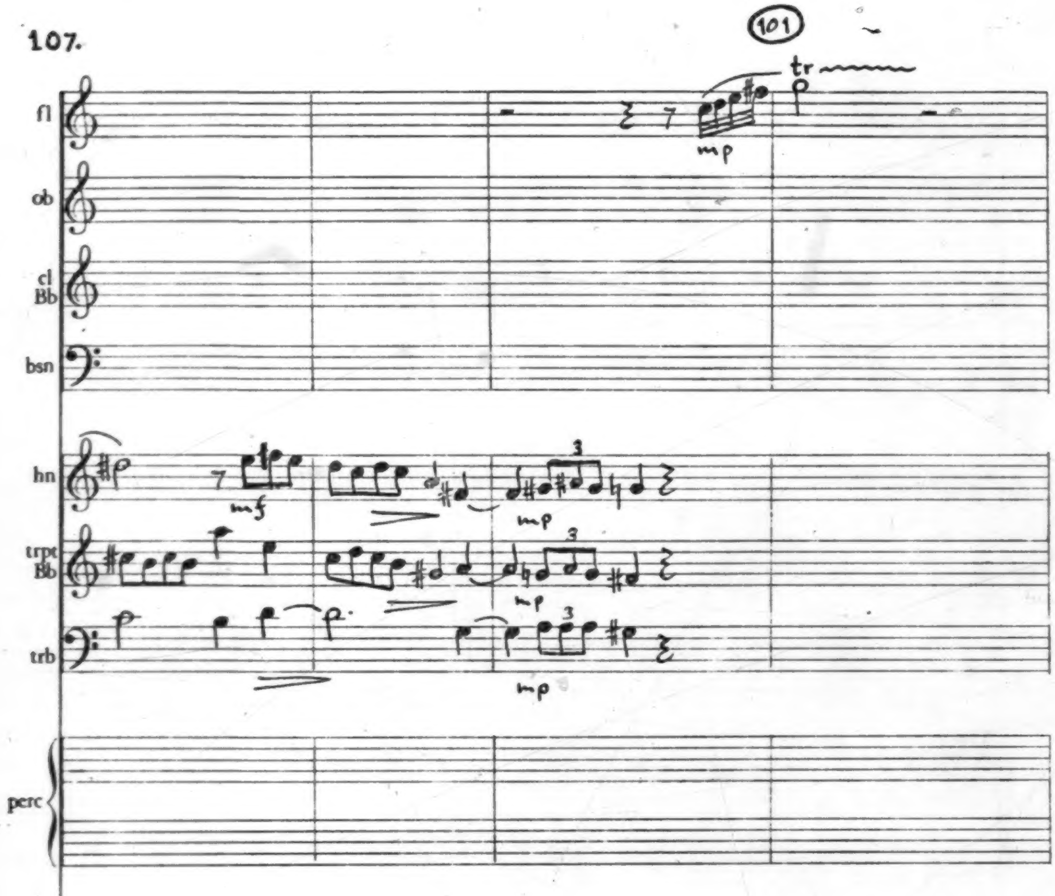
(90)

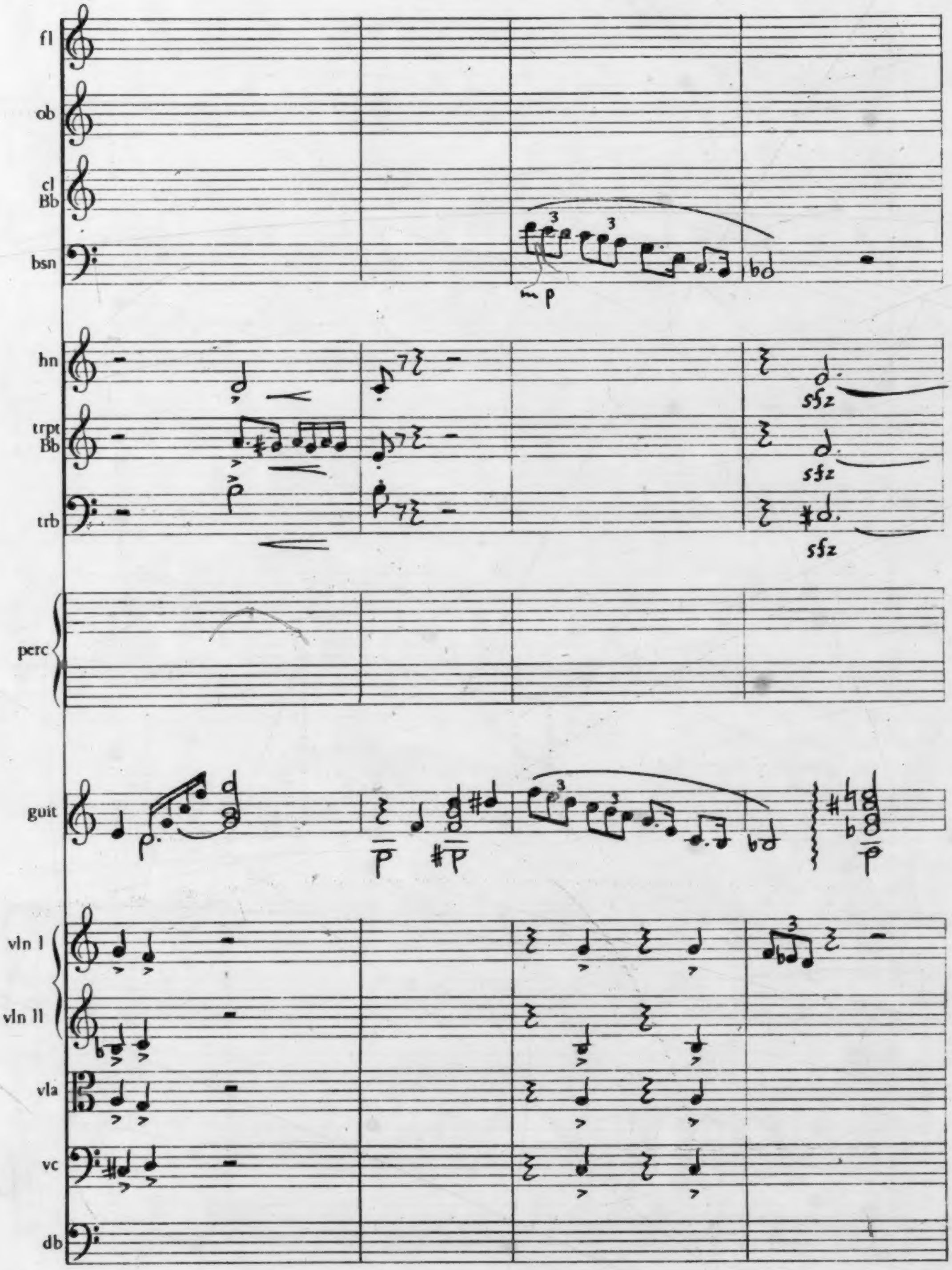

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
p
p
p

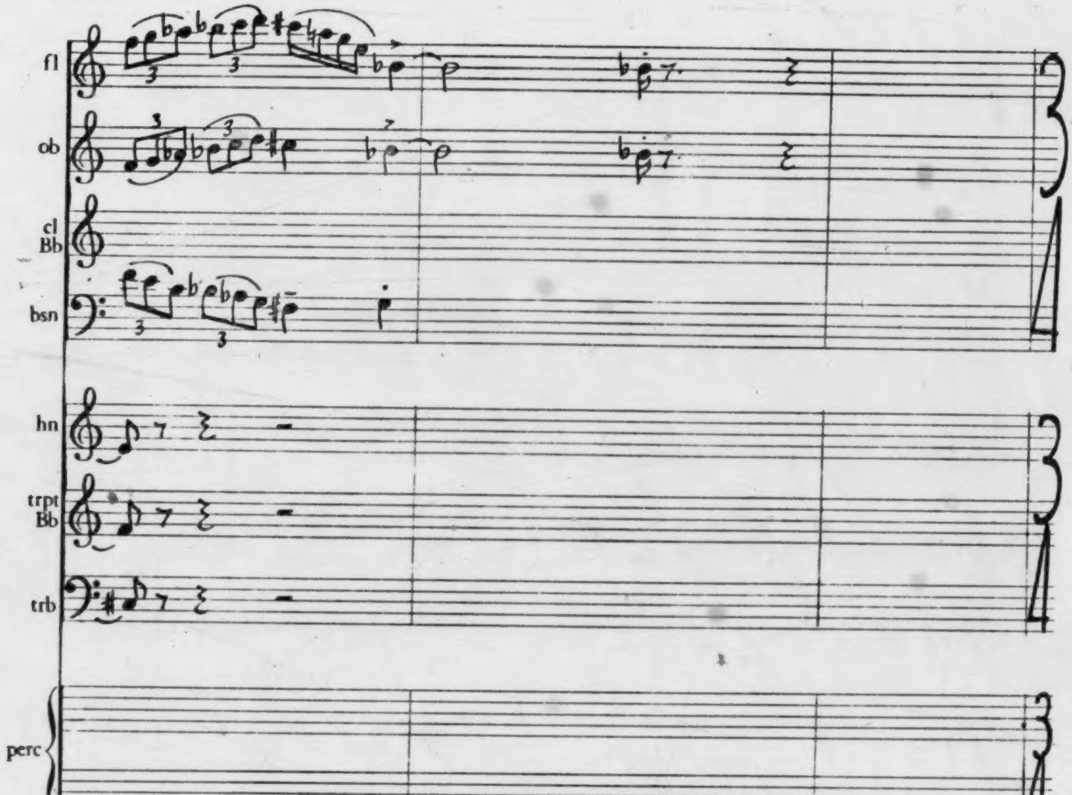
(90)

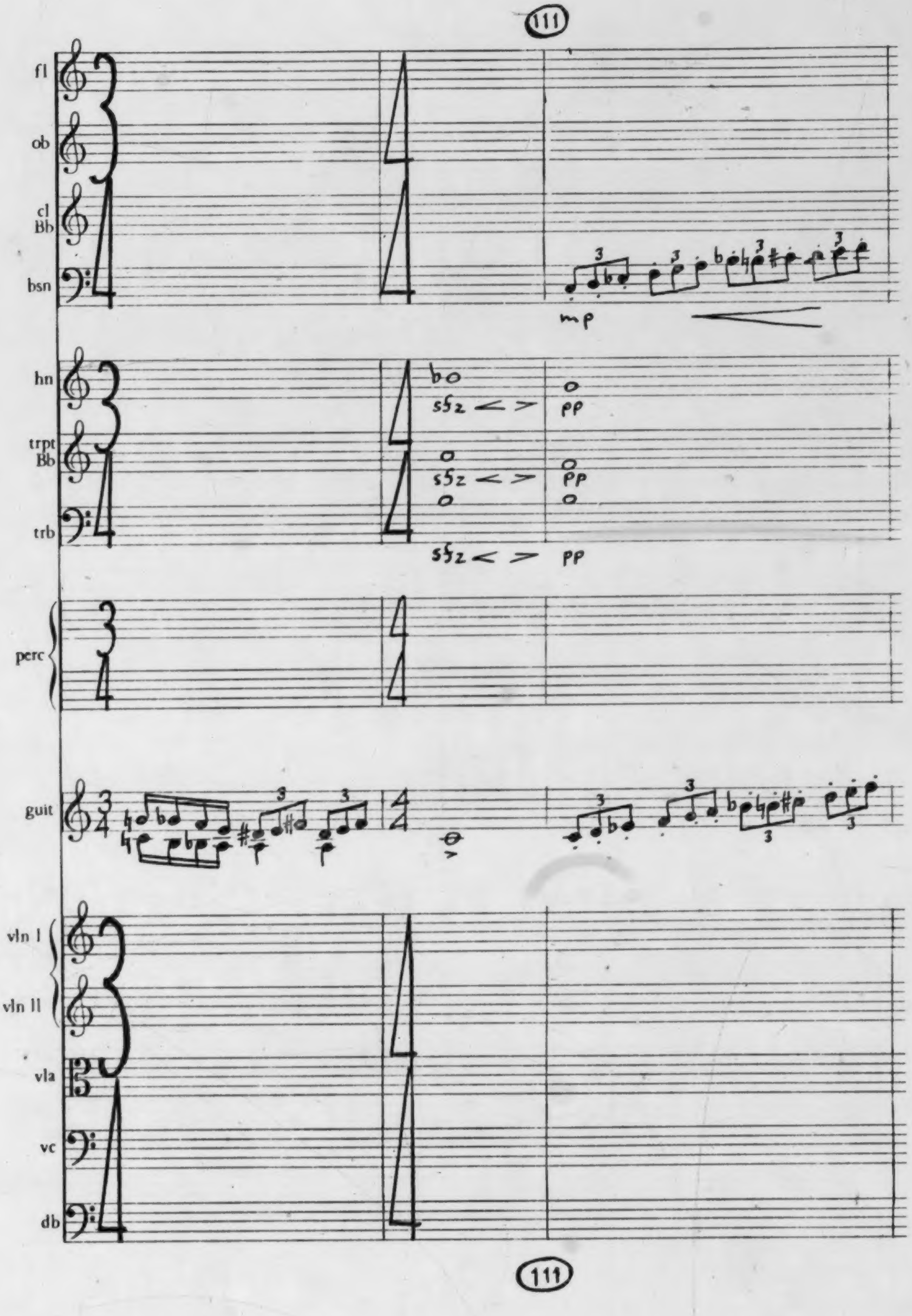

(90) Very Fast
rit.
tr
fl
mf
f
ob
mp
cl Bb
f
bsn
hn
f
p
trpt Bb
f
p
trb
f
p
Timp.
perc
rit
guit
ff
ff
Very Fast
rit
vln I
vln II
vla
vc
mf
db
mf

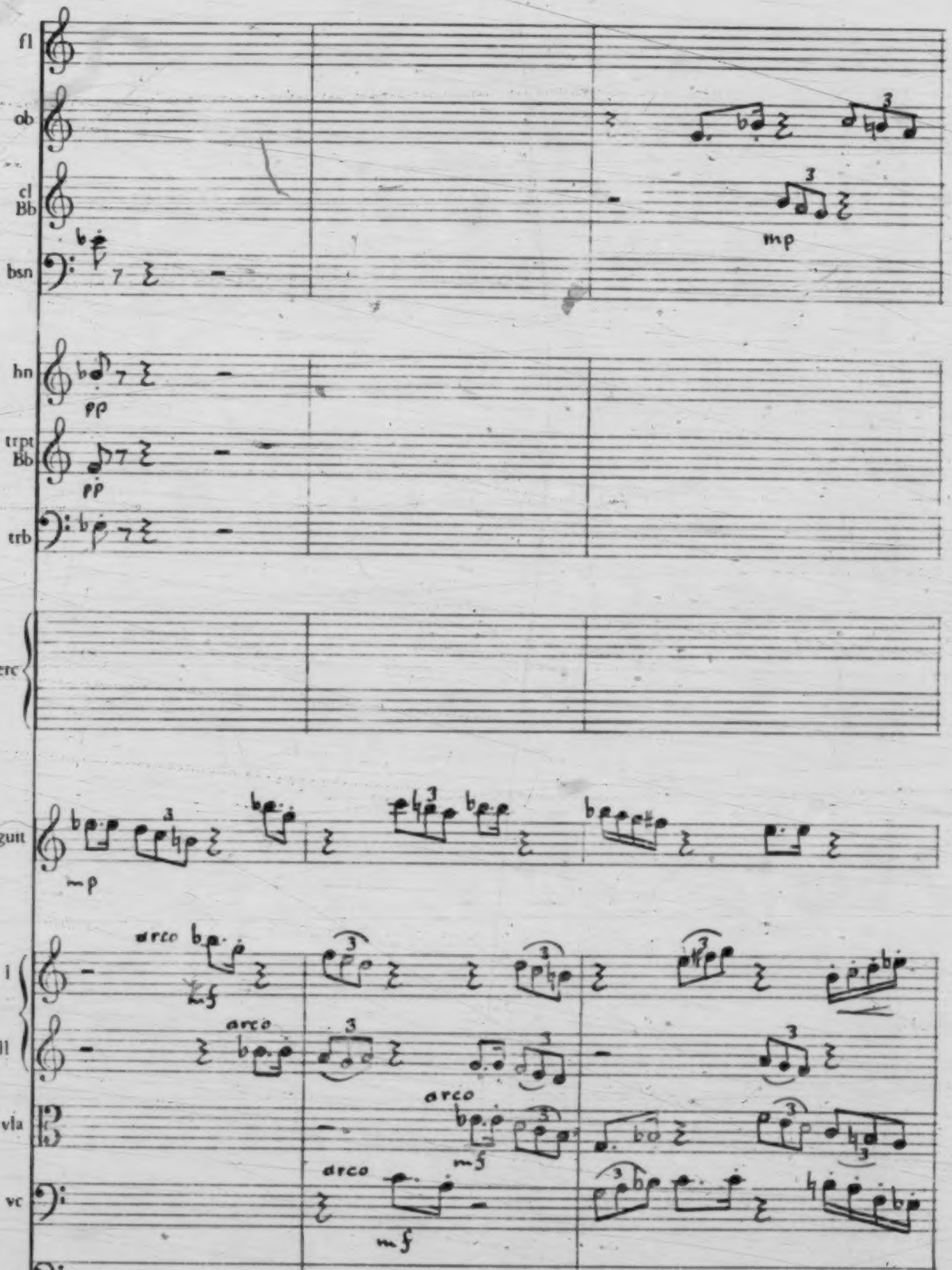

A tempo
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp
perc
A tempo
guit
A tempo
vln I
vln II
vla
vc
db
tr
mf
mp
f
Pizz.
Pizz
3

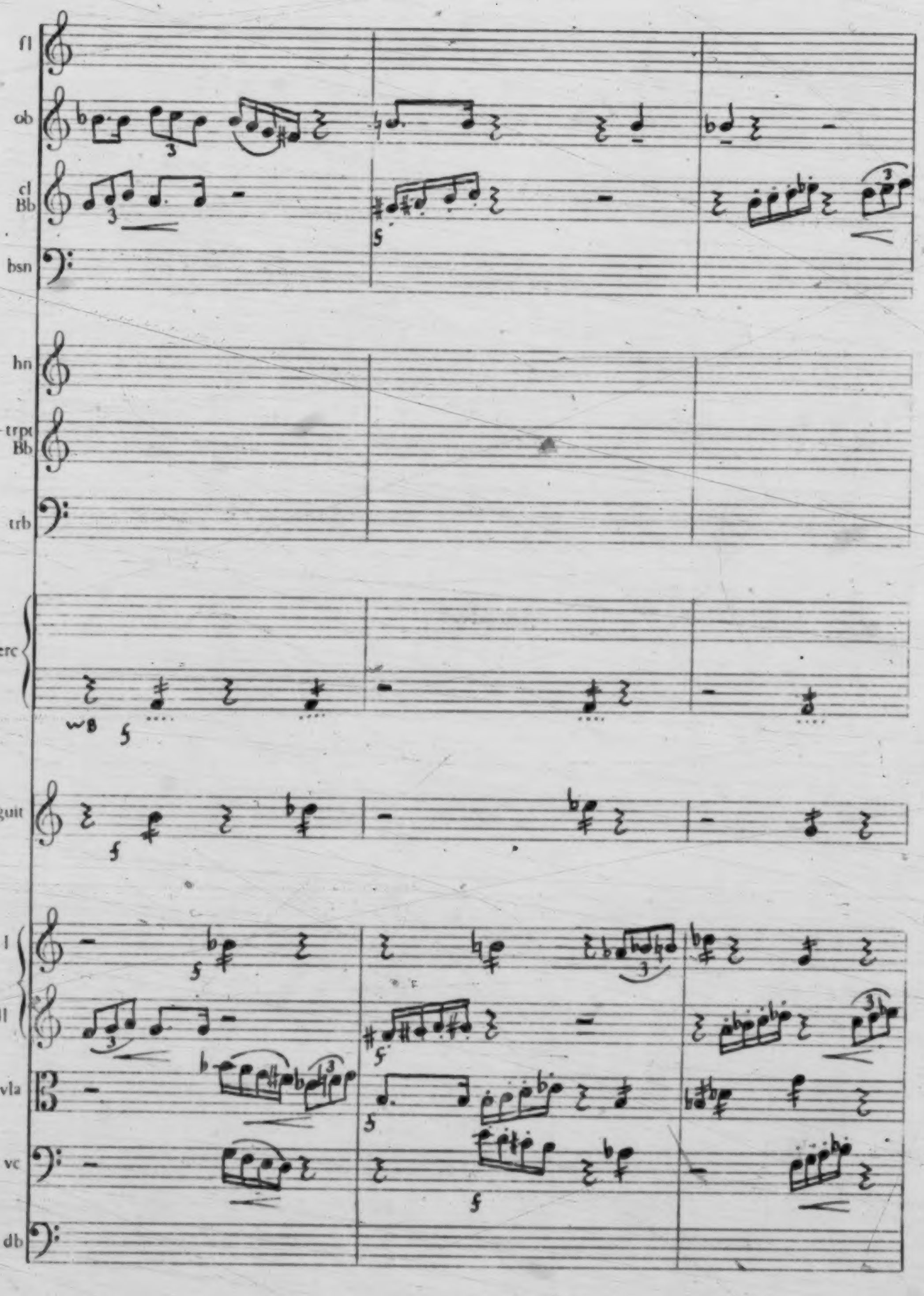

101
tr
fl
mp
ob
cl Bb
bsn
hn
mf
mp
trpt Bb
mp
trb
mp
perc
guit
ff
f
arco
Pizz.
vln I
mf
arco
Pizz.
vln II
mf
arco
Pizz.
vla
arco
Pizz.
vc
mf
arco
db
mf
101

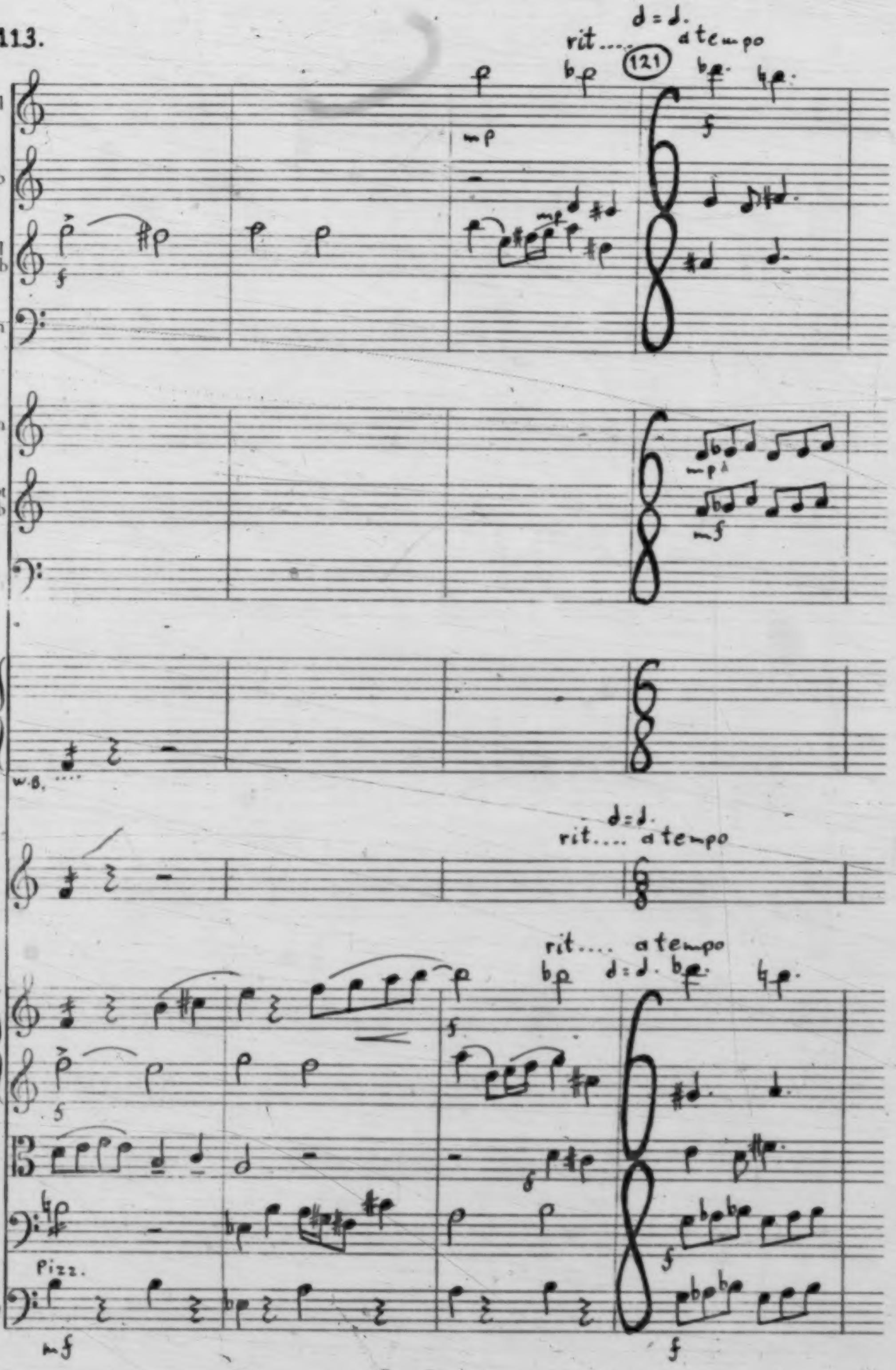

fl
ob
cl Bb
bsn
mp
hn
sfz
trpt Bb
sfz
trb
sfz
perc
guit
vln I
vln II
vla
vc
db

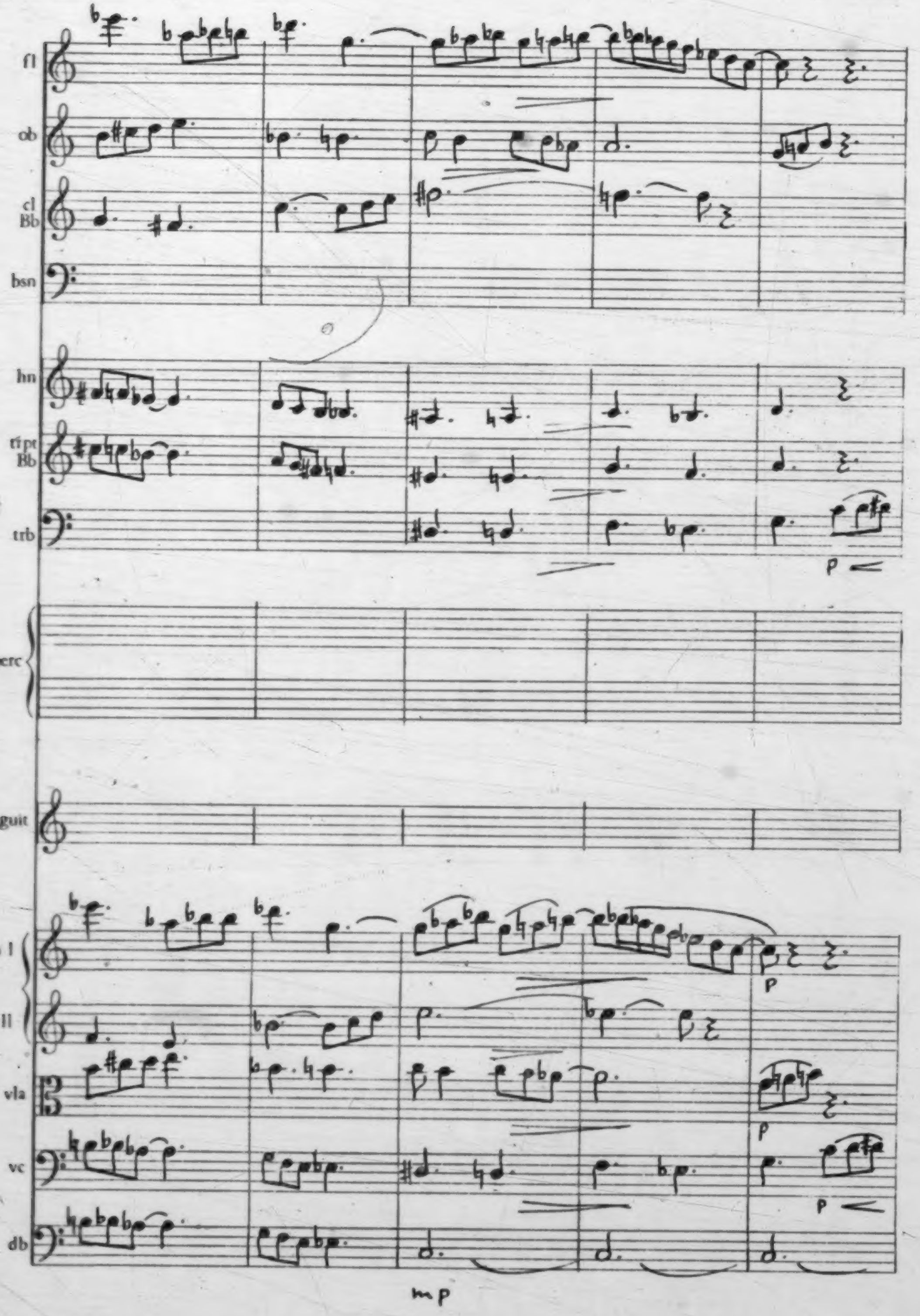

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
arco
Sul pont.
pp
3/4

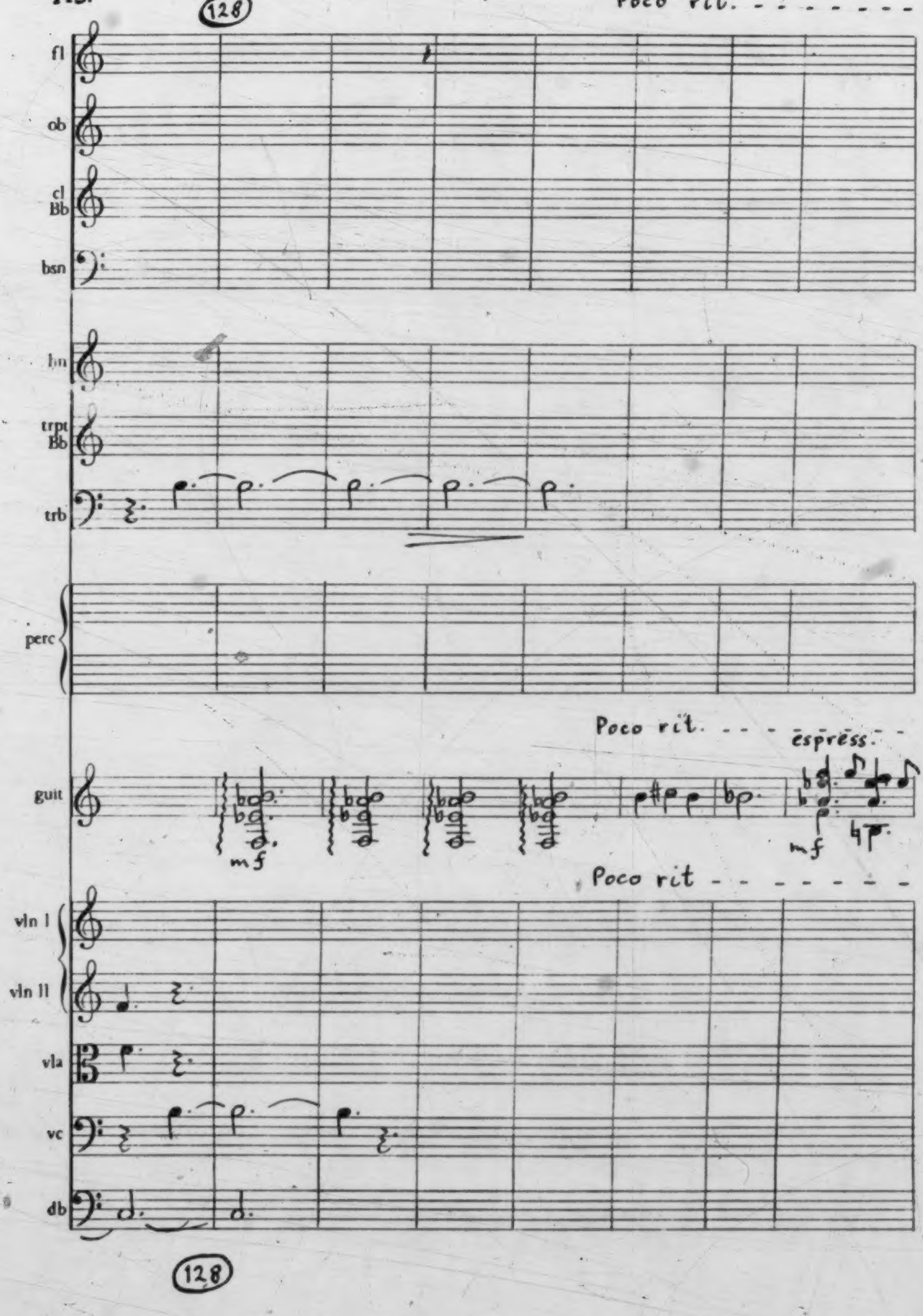

111
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
3
3
3
3
3
3
3
3
3
3
mp
sfz < >
pp
sfz < >
pp
sfz < >
pp
111

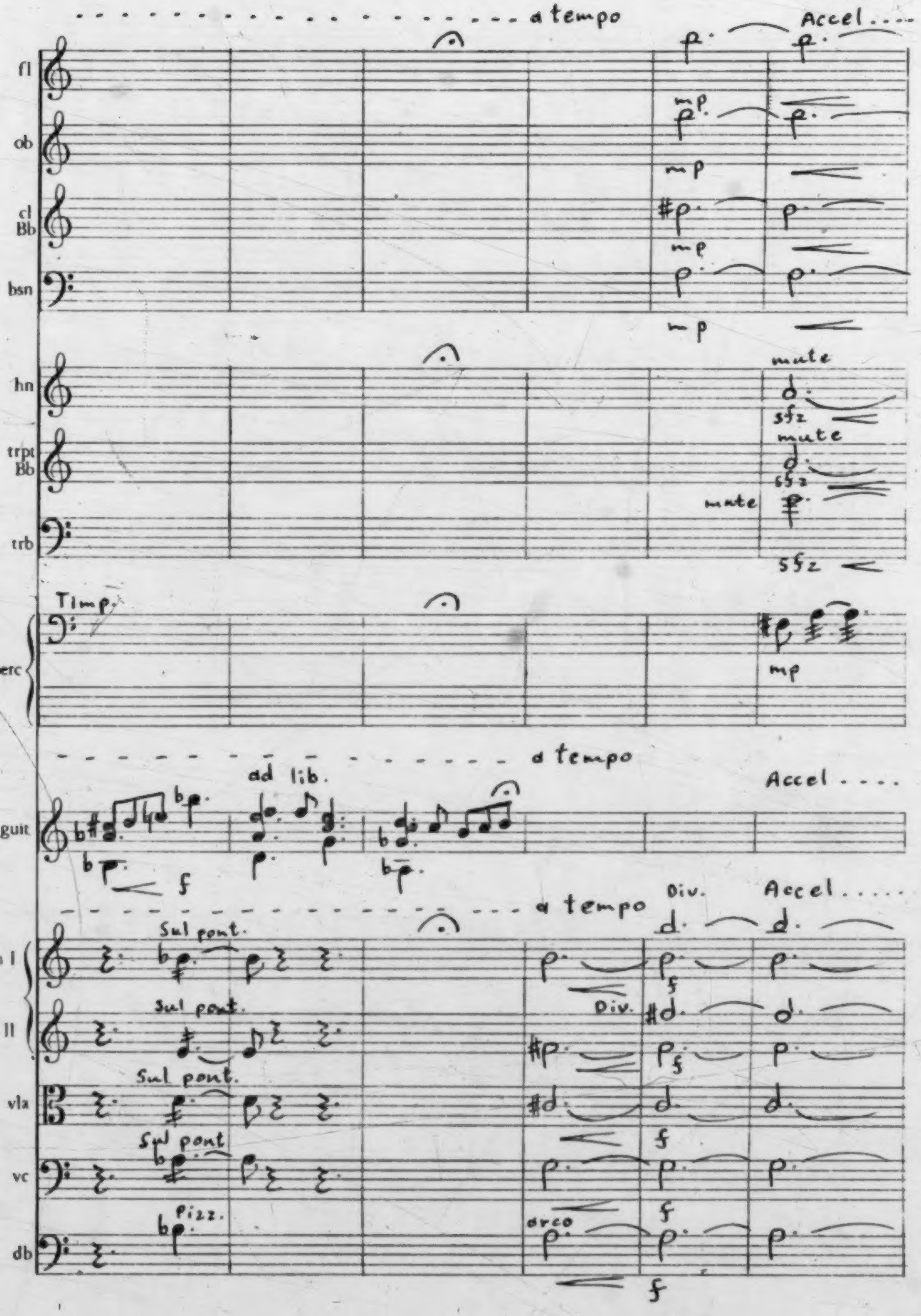

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
pp
pp
mp
mp
arco
mf
arco
arco
arco
mf
mf
3

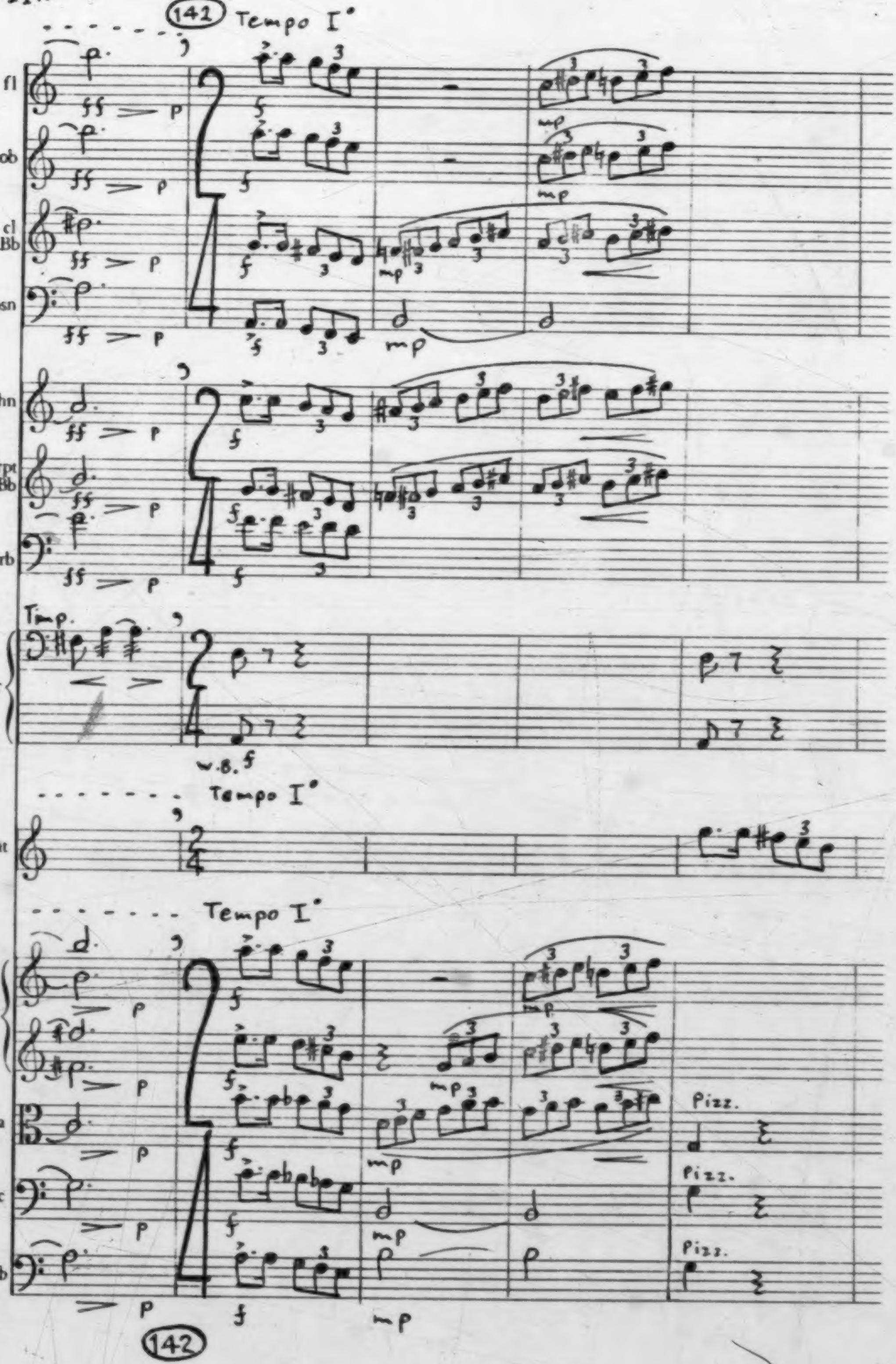

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
WB
guit
vln I
vln II
vla
vc
db
3
5
f

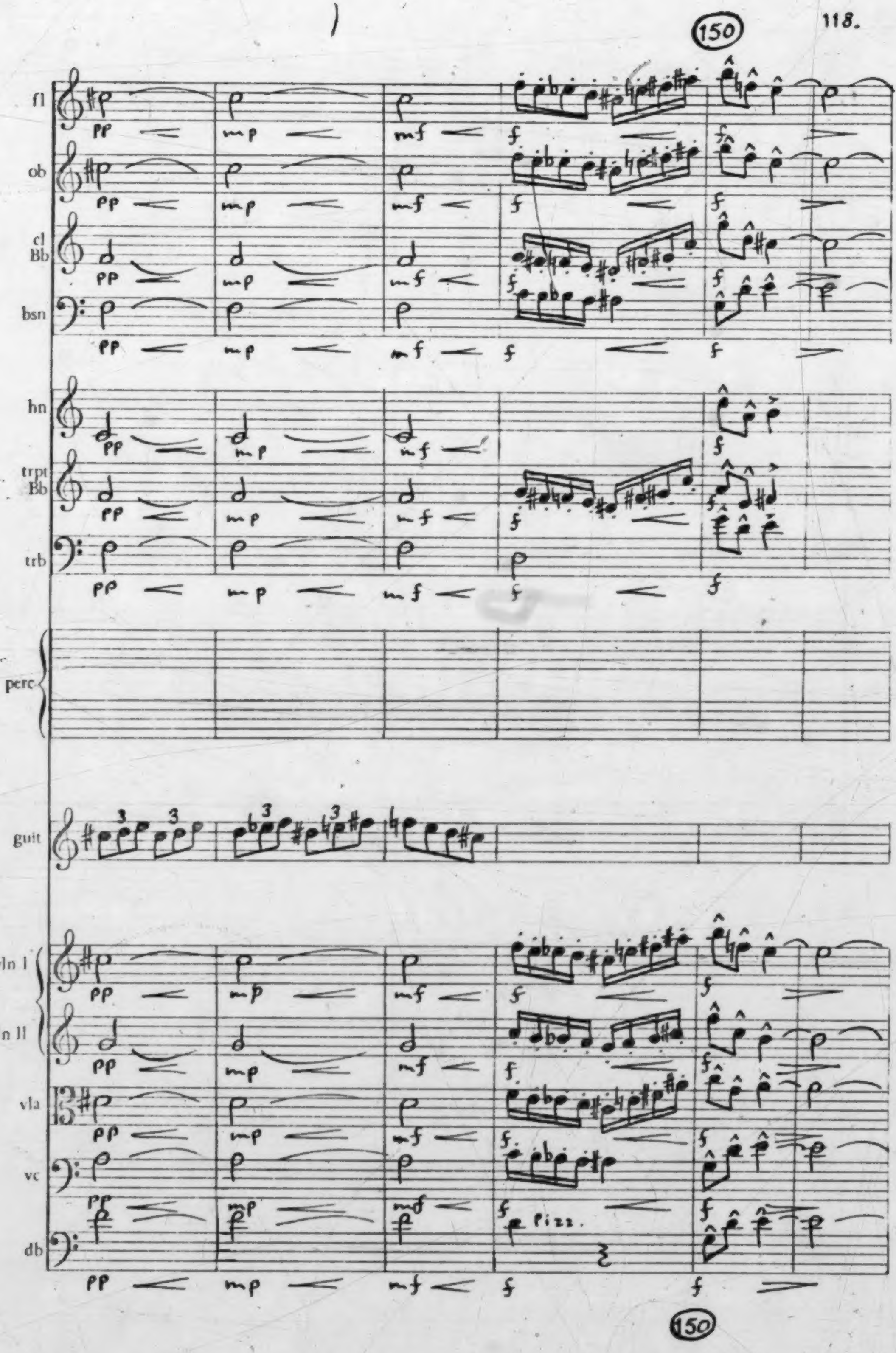

rit....
a tempo
121
fl
mp
ob
cl Bb
f
mp
bsn
hn
mp
trpt Bb
mf
trb
perc
W.B.
guit
rit.... a tempo
rit.... a tempo
vln I
f
vln II
f
vla
f
vc
f
Pizz.
db
mf
f

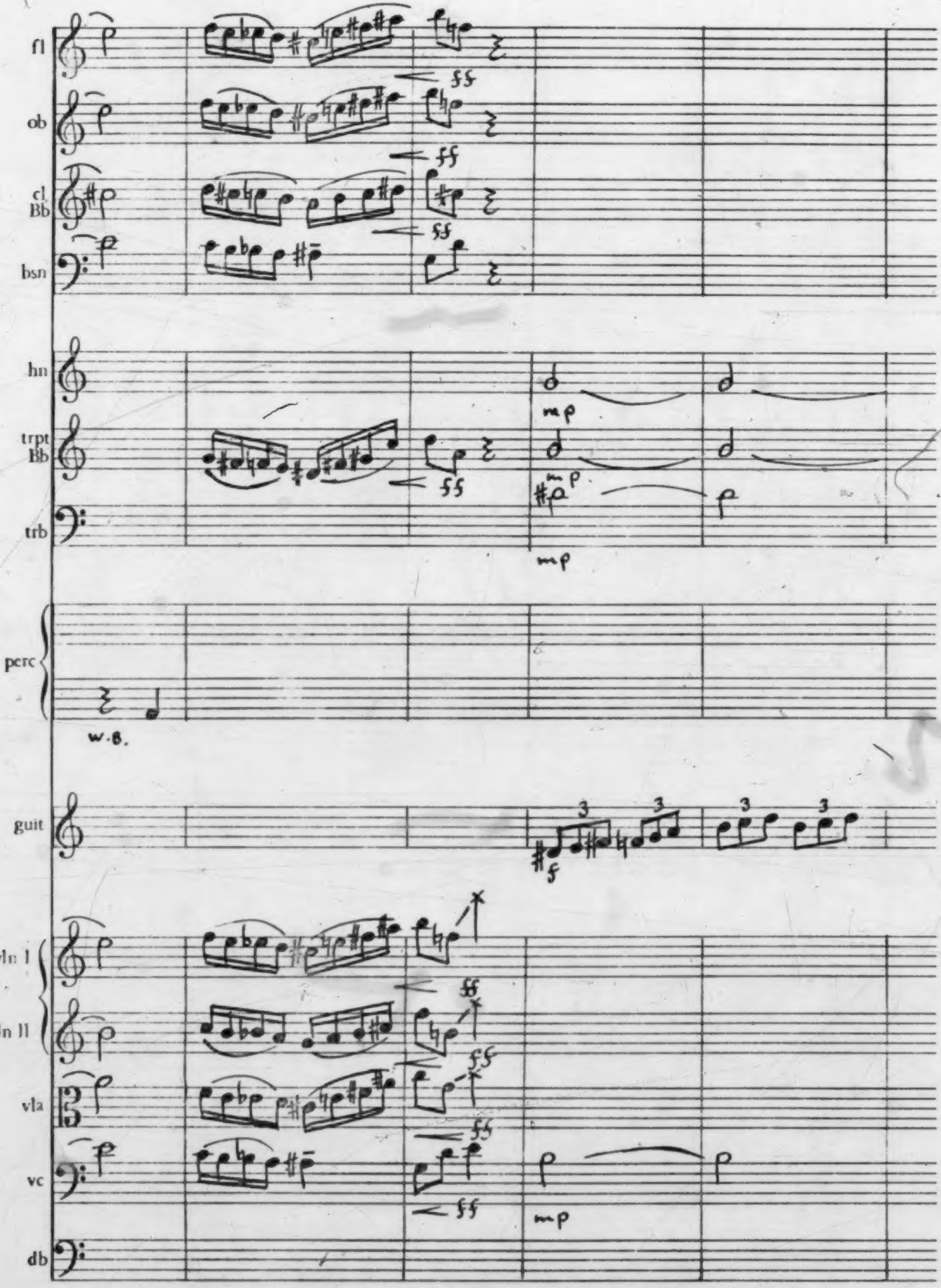

fl
ob
cl Bb
bsn
hn
tpt Bb
trb
p
perc
guit
vln I
p
vln II
vla
p
vc
p
db
mp

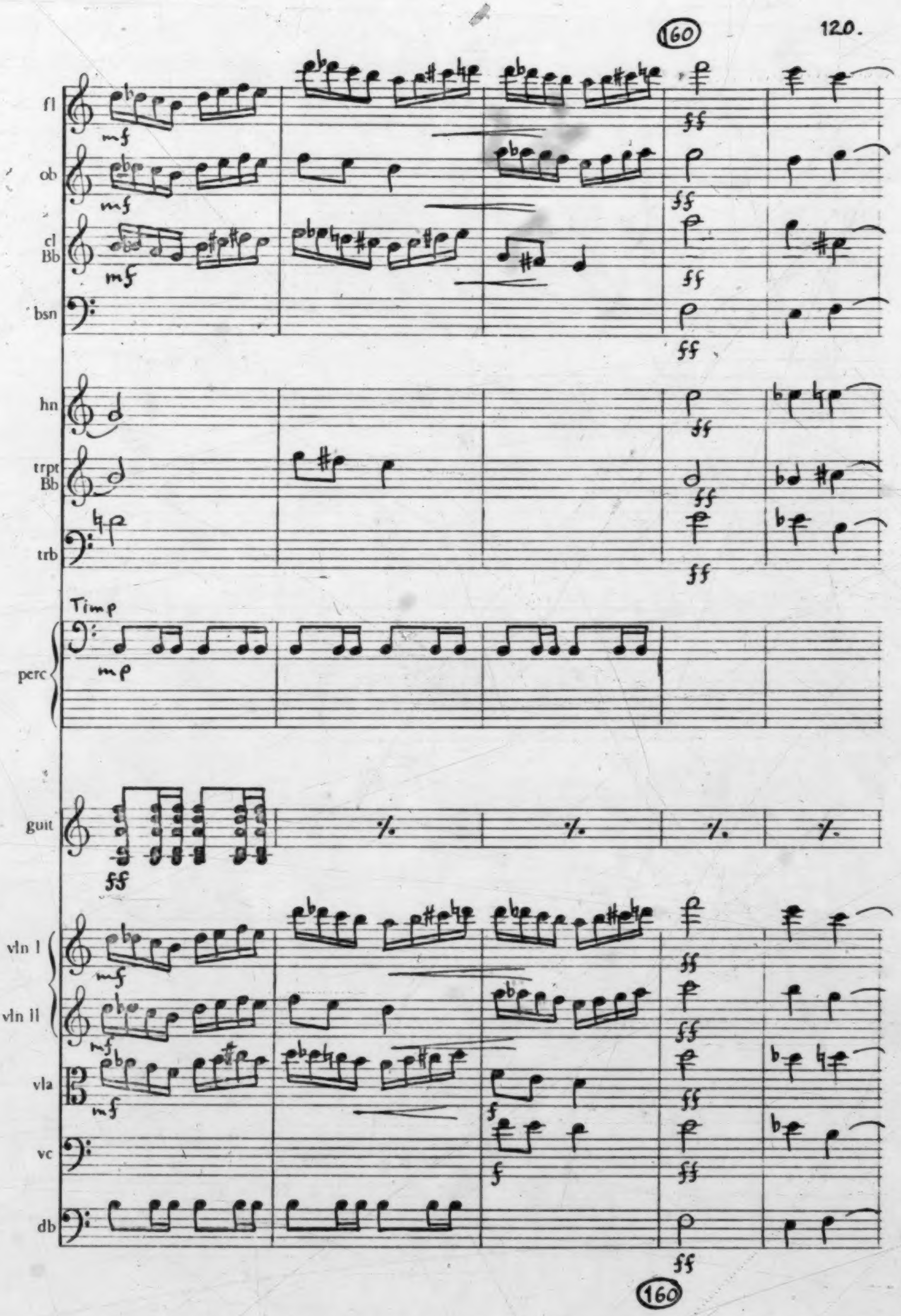

128
Poco rit. - - - - - - -
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
Poco rit. - - - -
espress.
guit
mf
mf
Poco rit - - - - - -
vln I
vln II
vla
vc
db
128


a tempo
Accel ....
fl
ob
cl Bb
bsn
mp
mp
mp
mp
hn
trpt Bb
trb
mute
sfz
mute
sfz
mute
sfz
Timp.
perc
mp
a tempo
Accel ....
ad lib.
guit
f
Div.
a tempo
Accel .....
Sul pont.
vln I
f
Div.
Sul pont.
vln II
f
Sul pont.
vla
f
Sul pont
vc
f
Pizz.
arco
db
f

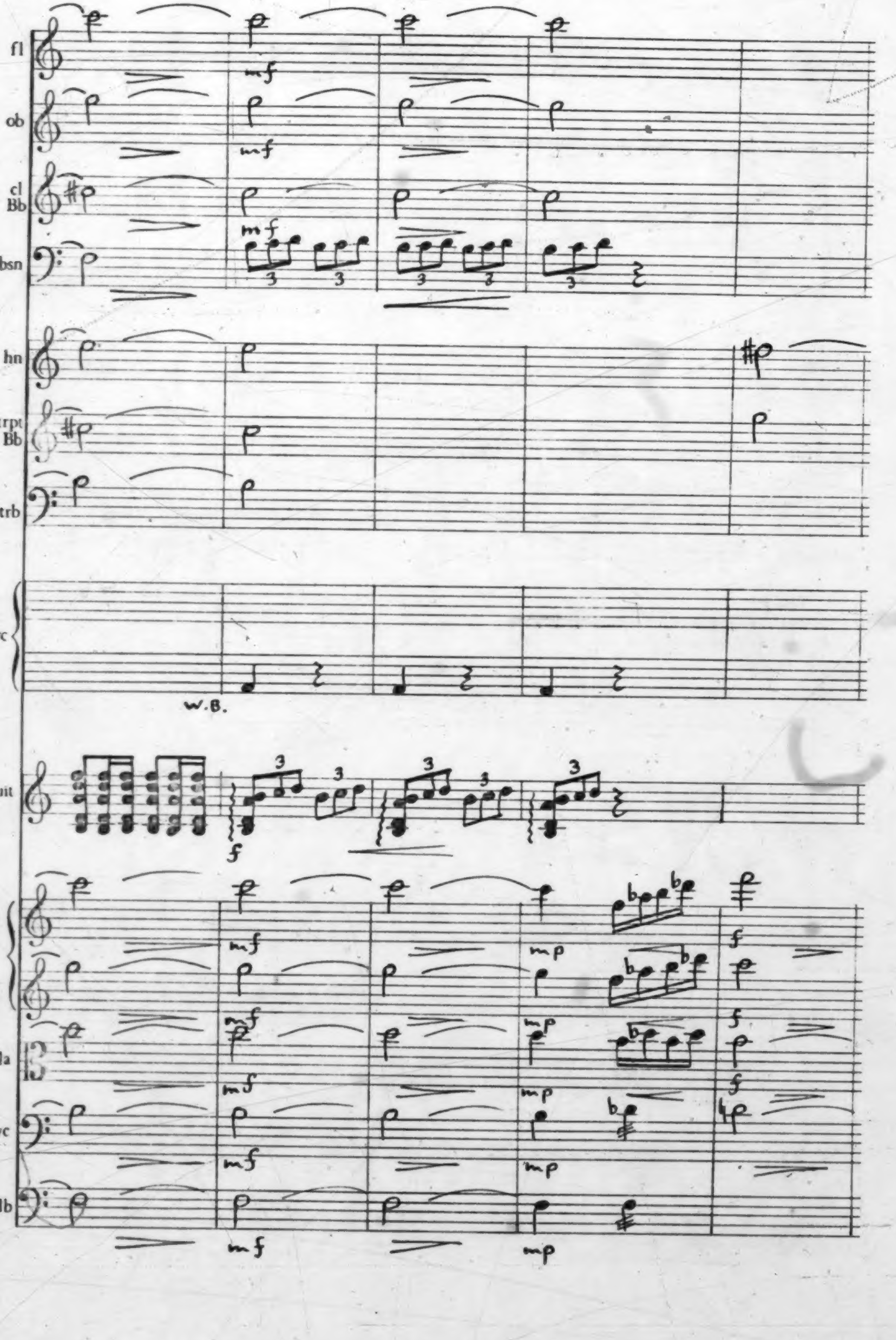

142
Tempo I°
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
w.B.
Tempo I°
guit
Tempo I°
vln I
vln II
vla
vc
db
ff
p
f
mp
Pizz.
Pizz.
Pizz.
142

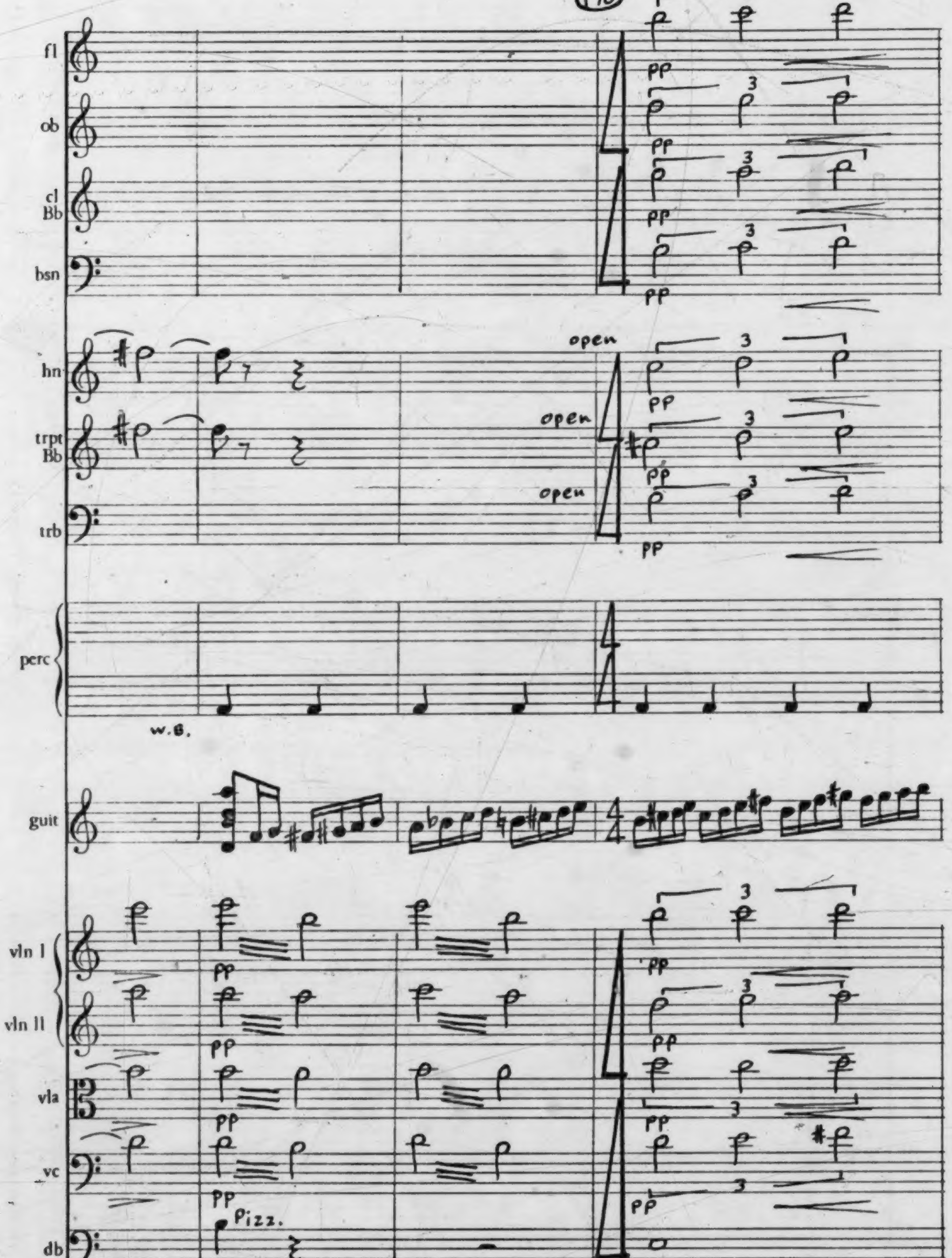

150
fl
ob
cl
Bb
bsn
hn
trpt
Bb
trb
perc
guit
vln I
vln II
vla
vc
db
pp
mp
mf
f
3
pizz.
150

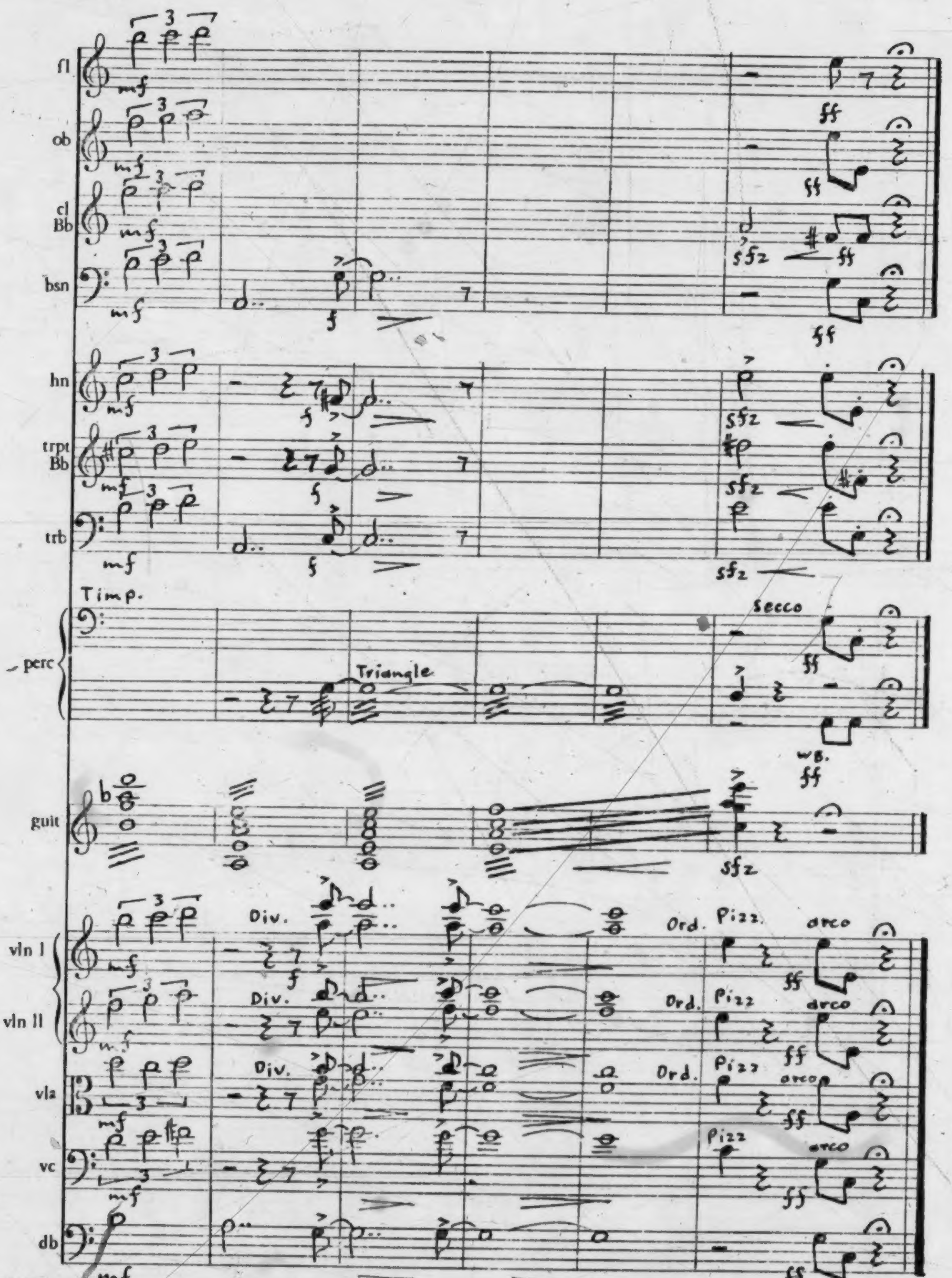

fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
W.B.
guit
vln I
vln II
vla
vc
db
ff
mp
f
3


(160)
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp
perc
guit
vln I
vln II
vla
vc
db
mf
ff
mp
f
(160)

121.


fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
W.B.
guit
vln I
vln II
vla
vc
db
mf
mp
f
3


170
fl
ob
cl Bb
bsn
hn
trpt Bb
trb
perc
guit
vln I
vln II
vla
vc
db
open
open
open
3
pp
w.B.
pizz.
170


fl
ob
cl Bb
bsn
hn
trpt Bb
trb
Timp.
perc
Triangle
Secco
wB.
guit
vln I
vln II
vla
vc
db
Div.
Ord.
Pizz.
arco
3
mf
f
ff
sfz